CENTO PEZZI CLASSICI

per Organo od Armonio

a cura di Alessandro Esposito

EDIZIONI CARRARA - BERGAMO

Autori diversi (dal XVI al XIX sec.)

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PREFAZIONE

Questa raccolta ha uno scopo essenzialmente pratico. Lo dimostra innanzitutto il fatto che una grande quantità di pezzi è stata concentrata in un unico volume, con il preciso intento di offrire ai nostri organisti la massima possibilità di scelta.

L'esecuzione dei vari brani richiede un minimo di preparazione tecnica e sono quindi alla portata della stragrande maggioranza degli organisti.

L'ineccepibile valore musicale dei singoli brani contribuisce, inoltre, con il loro carattere formativo, ad elevare sempre più il gusto dei nostri organisti.

La registrazione suggerita per ogni pezzo (che è semplicemente indicativa) si riferisce all'organo: però, quando sarà compreso il carattere del pezzo attraverso la registrazione organistica, non sarà difficile trasferire l'interpretazione di ogni brano anche sull'harmonium.

Confidiamo dunque, con questa nuova pubblicazione, di venire incontro alle sempre maggiori esigenze di molti organisti e di aver contribuito a creare una più ampia visione dei valori eterni della musica organistica.

A. Esposito

AVVERTIMENTI

L'indicazione generica "Ripieno„ va interpretata nei seguenti modi.

Negli organi antichi il ripieno completo si ottiene con: *Principale 16'* (si trova spesso nei grandi organi), *Principale 8', Ottava 4', Decimaquinta 2', Decimanona*, ecc., fino all'ultima fila separata del *Ripieno* (che potrebbe essere la *Trigesimaterza*) con la esclusione dei *Flauti* e delle *Ancie*.

Negli organi moderni il *Ripieno* si ottiene abbassando, oltre la placchetta del registro omonimo (che da solo contiene tutte le file acute del *Ripieno*), anche i registri di fondo, cioè *Principale 16' e 8', Ottava 4', Decimaquinta 2'*.

In qualche organo esistono due placchette per il *Ripieno*, che è diviso in *Ripieno grave* e *Ripieno acuto.*

In alcuni casi, per ottenere un *Ripieno* più leggero e brillante (più adatto per le musiche di autori antichi), basterà una delle seguenti combinazioni: *Principale 8', Decimaquinta 2'* e qualche fila acuta di *Ripieno*, dove queste esistono separate, ad esempio la *Vigesimaseconda* e la *Vigesimanona.* Qualche volta si potrà avere, come base, un *Flauto 8'* in luogo del *Principale 8'*.

Negli organi moderni si potranno usare, sempre per il motivo anzidetto, le seguenti combinazioni:

al G. O.: *Principale 8', Decimaquinta 2'* e *Ripieno acuto*
opp. *Flauto 8', Ripieno* (grave o acuto, o entrambi, con l'eventuale aggiunta dell'*Ottava 4'*);

all'O. E.: *Principalino 8', Ottava 4', Ripienino*
opp. *Bordone 8'* e *Ripienino.*

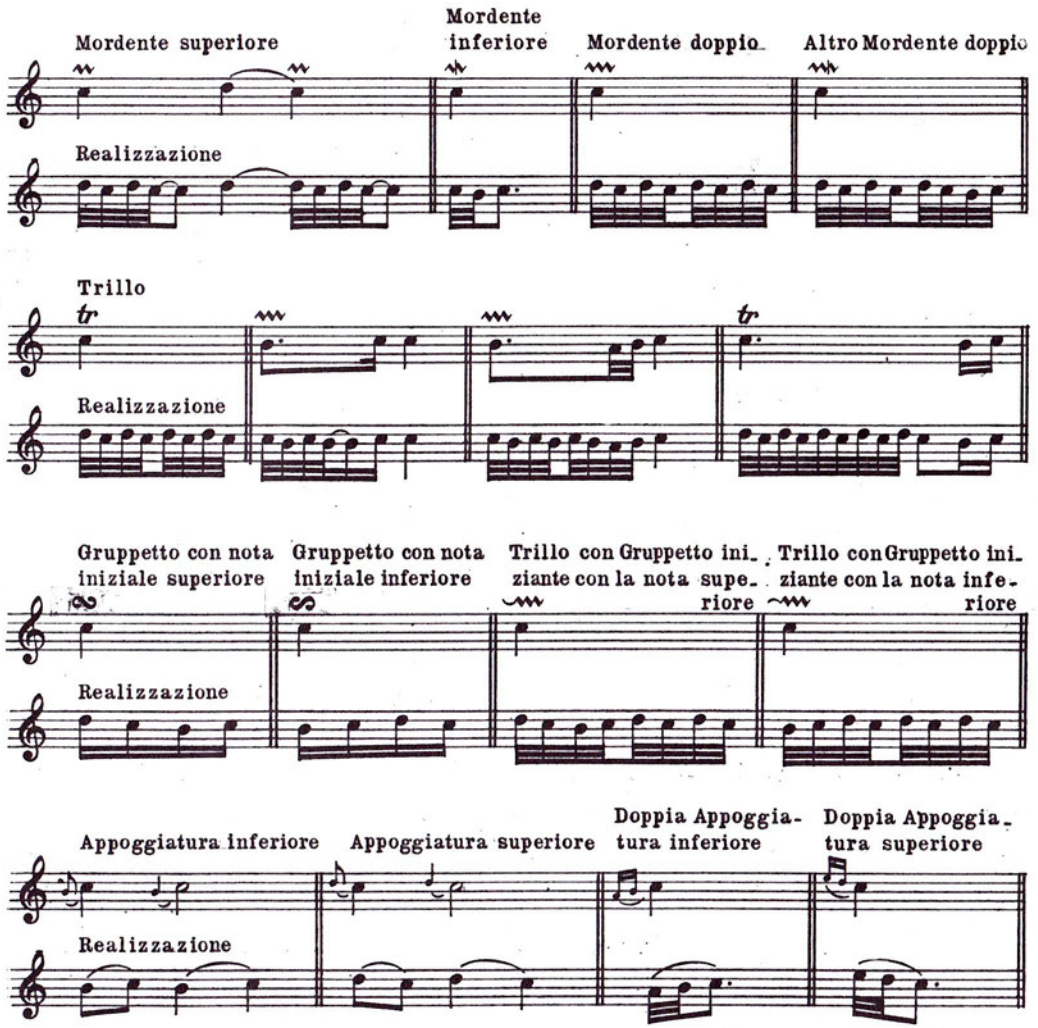
Il registro *Voce flebile,* presente in alcuni organi e che attualmente sta tornando in auge, potrà essere usato con buon esito in luogo della *Voce celeste.*

TAVOLA DELLE ABBREVIAZIONI
usate nell'Antologia

Abbreviazione		Nomenclatura
Ⓘ	=	Grand'Organo (G. O.)
Ⓘ Ⓘ	=	Organo espressivo (O. E.)
Tast.	=	Tastiera
Ped.	=	Pedale
C. L.	=	Combinazione libera
- C. L.	=	Via la Combinazione libera
∧	=	Punta del piede (1)
o	=	Tacco (1)
⌊	=	Da eseguire con la mano destra
⌈	=	Da eseguire con la mano sinistra
aperto	=	Cassa espressiva aperta
chiuso	=	Cassa espressiva chiusa

(1) I segni di *punta* e *tacco* vengono posti: a) *sopra* il pentagramma se si riferiscono al piede destro; b) *sotto* il pentagramma se si riferiscono al piede sinistro.

PROSPETTO DEI PRINCIPALI ABBELLIMENTI

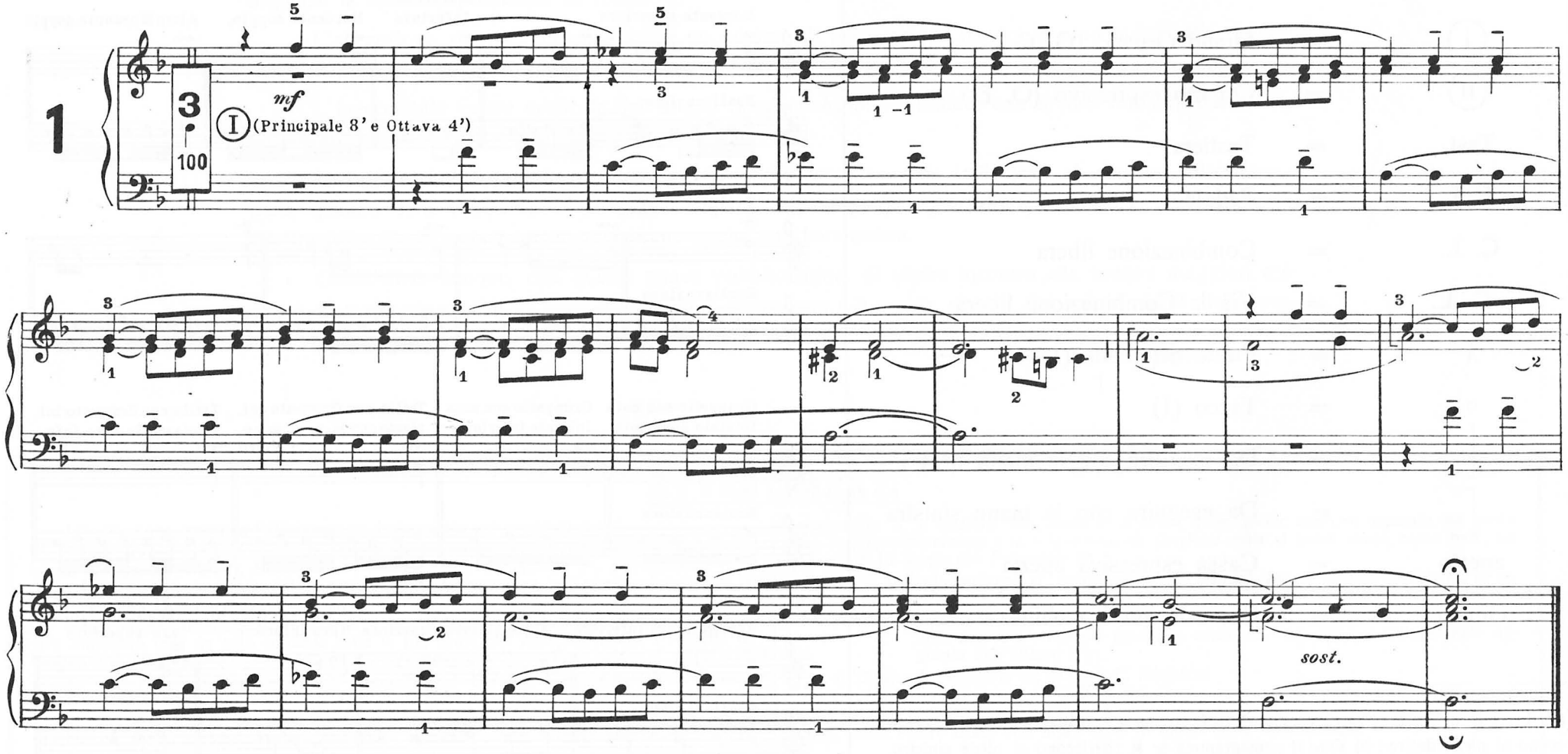


QUATTRO VERSETTI

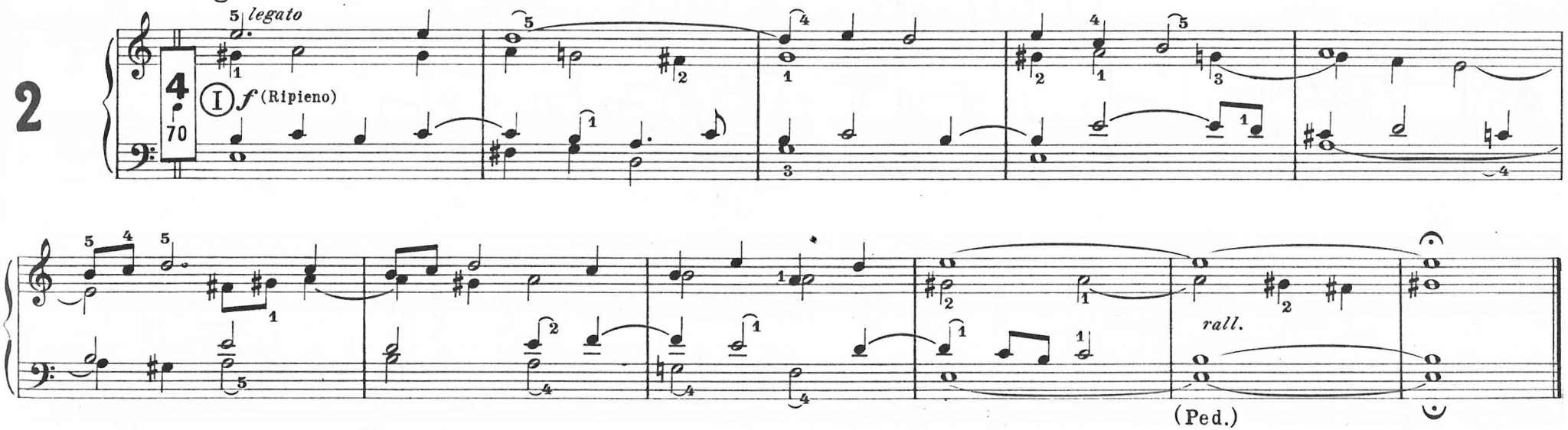
Autore ignoto

(Scuola Spagnola del XVII sec.)

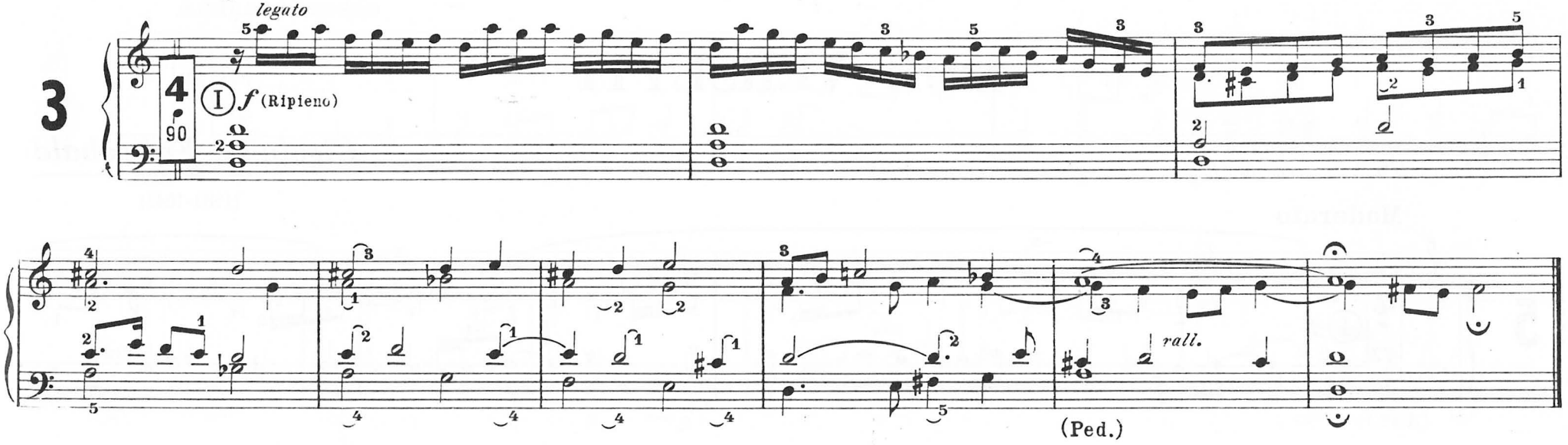
Andantino mosso

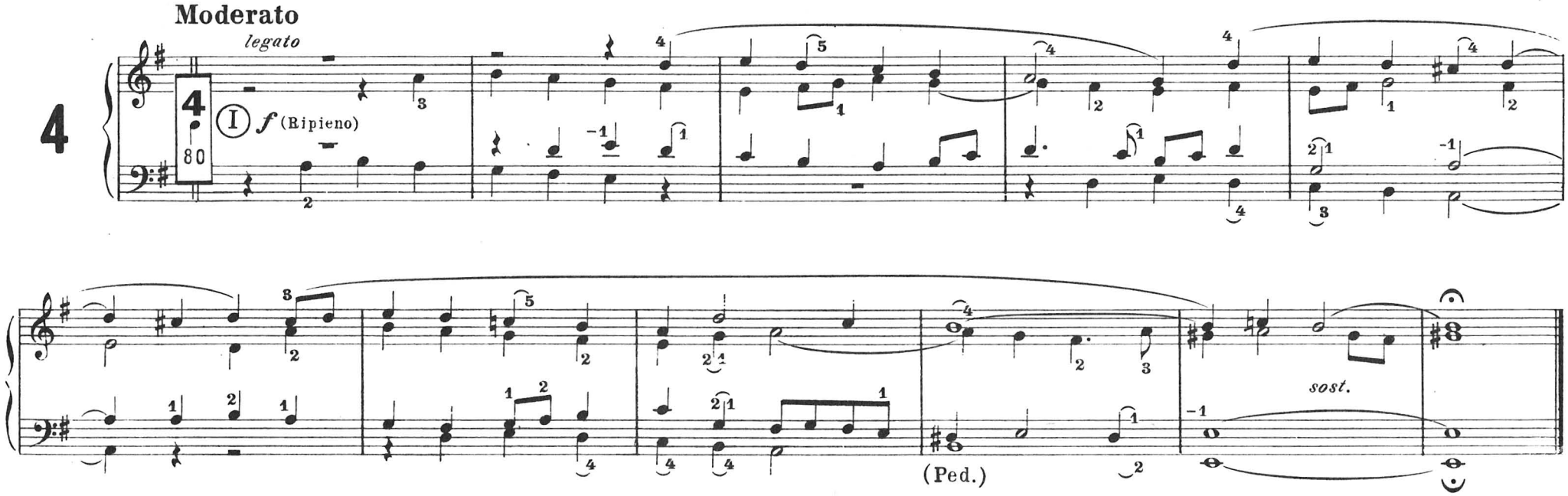


2 Adagio



3 Allegro moderato



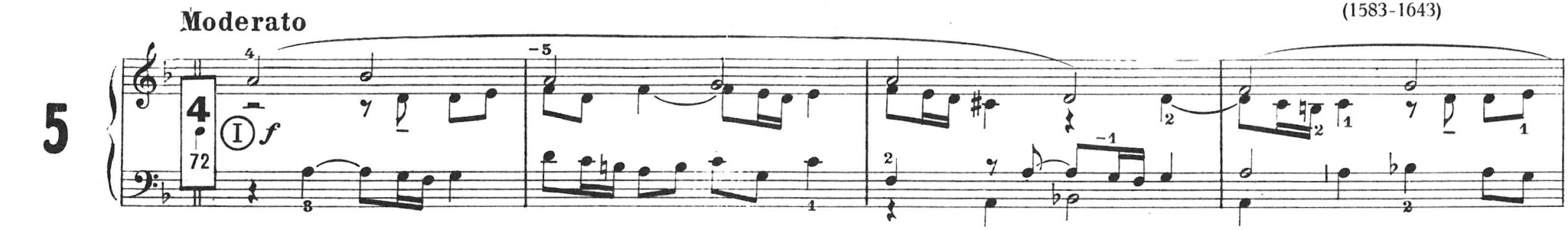


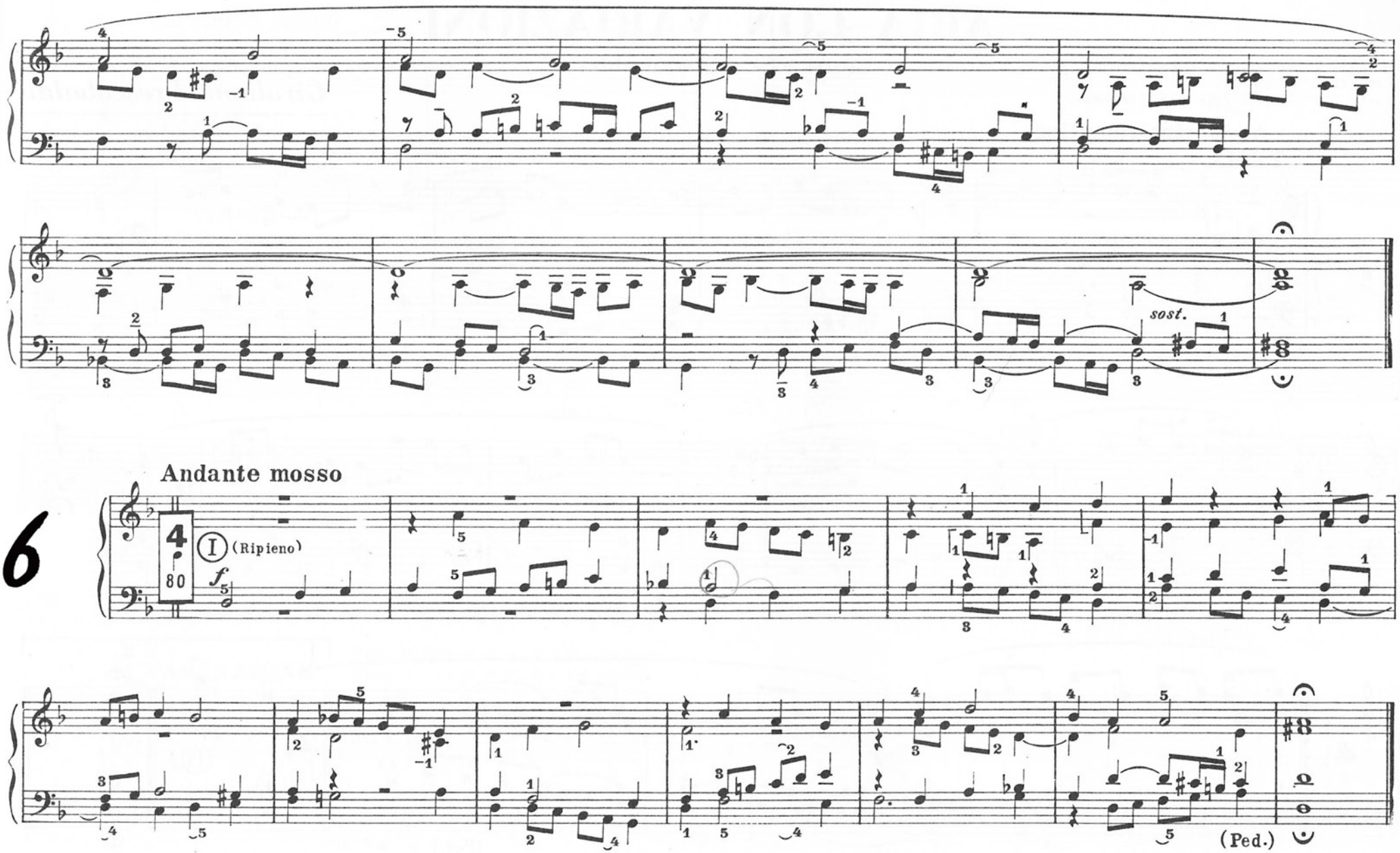
DUE VERSETTI

Girolamo Frescobaldi

(1583-1643)

Tast. I - *Principale 8' - Decimaquinta - Ripieno*




sost.
6
Andante mosso
4
80
I (Ripieno)
f
(Ped.)

ARIA CON VARIAZIONI

detta "LA FRESCOBALDA„

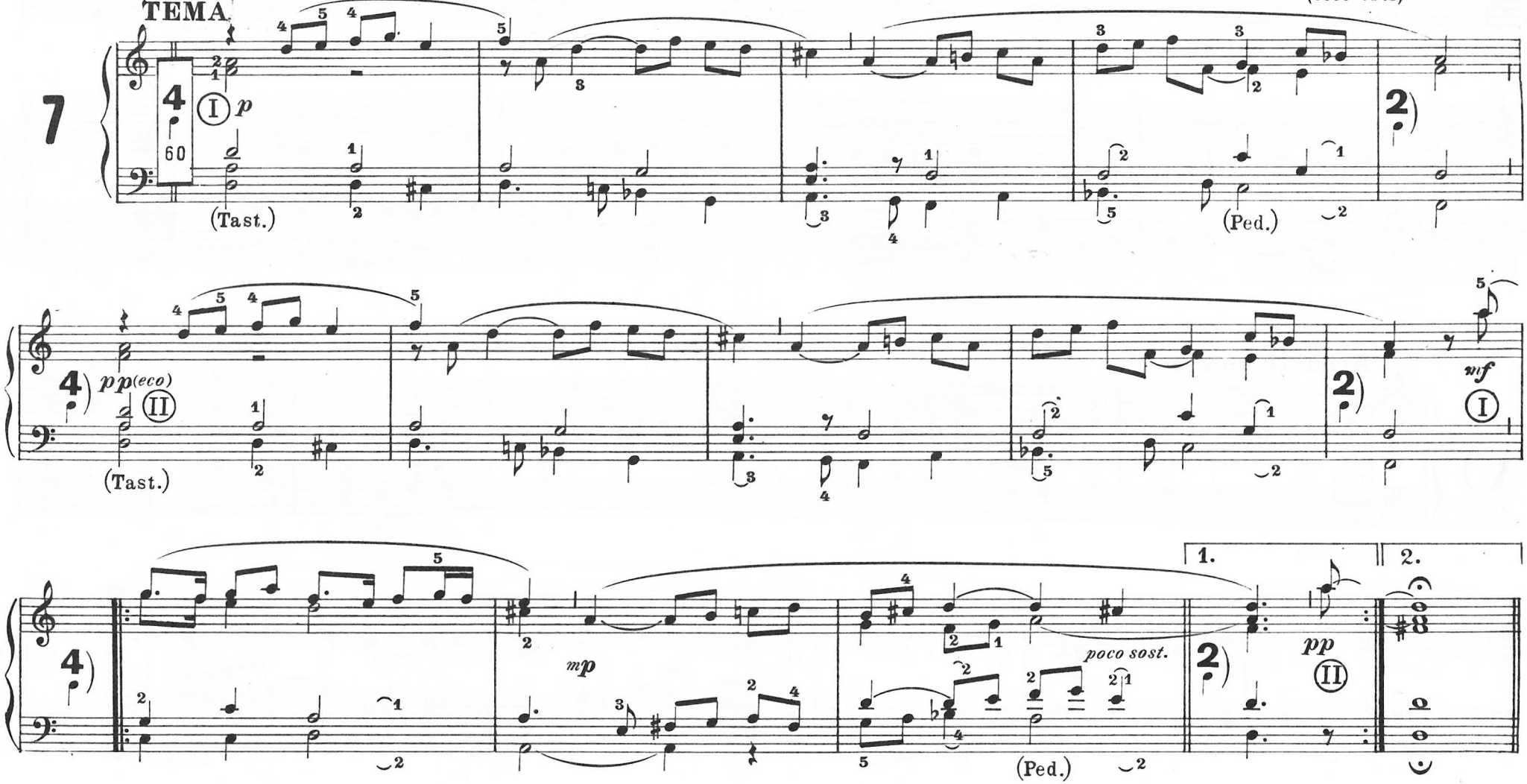
Tast. II - *Principalino 8'*
Tas *Principale dolce 8' o Voce umana*

Girolamo Frescobaldi

(1583-1643)

Andantino semplice

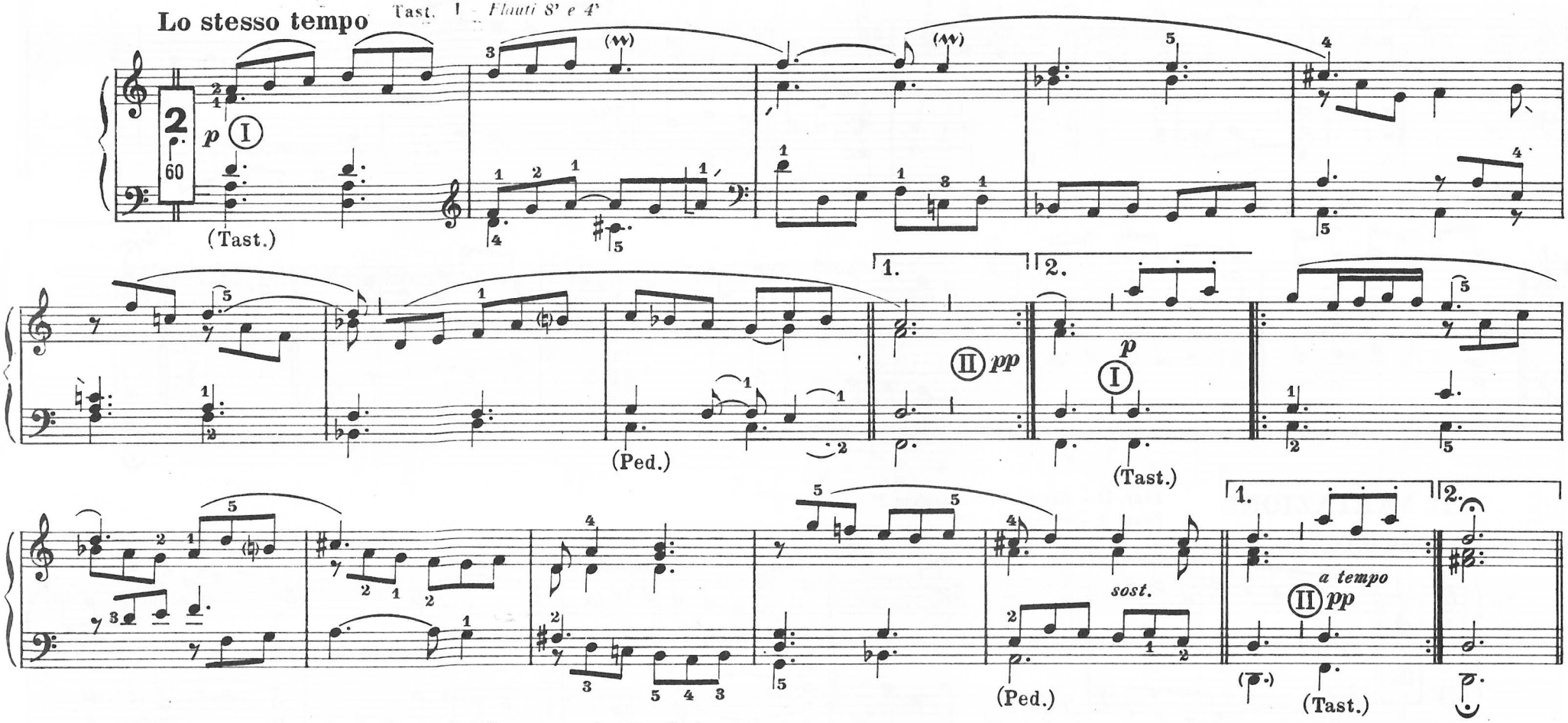
TEMA



I VARIAZIONE

Tast. II - *Bordone 8' - Flauto 4'*
Tast. I - *Flauti 8' e 4'*

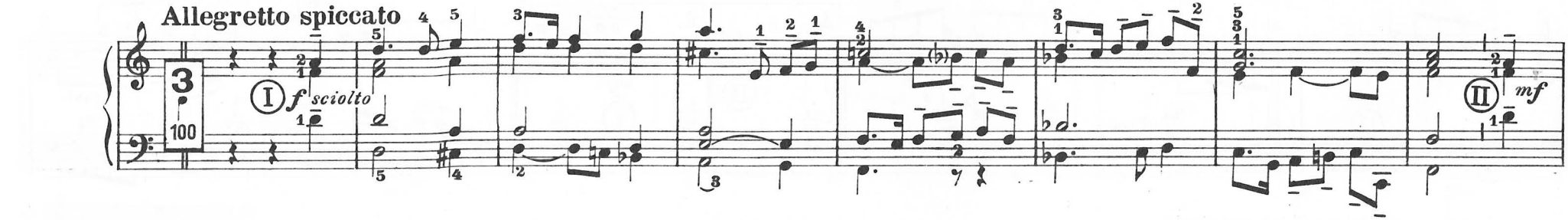
Lo stesso tempo

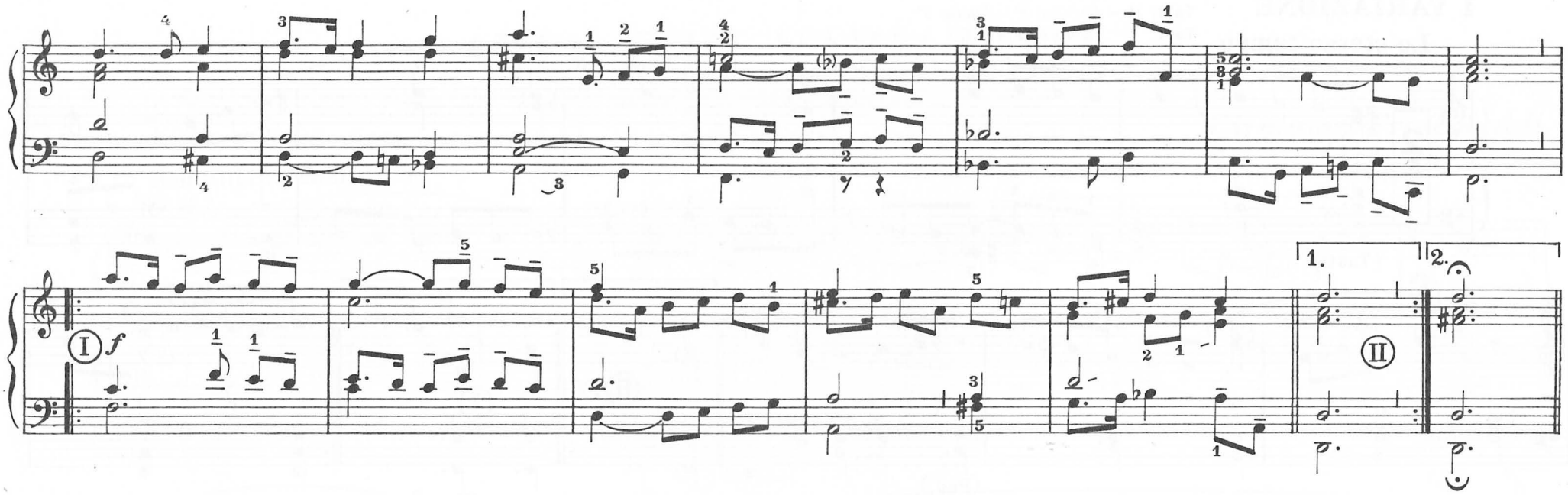


II VARIAZIONE

Tast. II - *Fondi di 8', 4' e 2' - Ripienino*
Tast. I - *Fondi di 8', 4' e 2' - Ripieno*

Allegretto spiccato

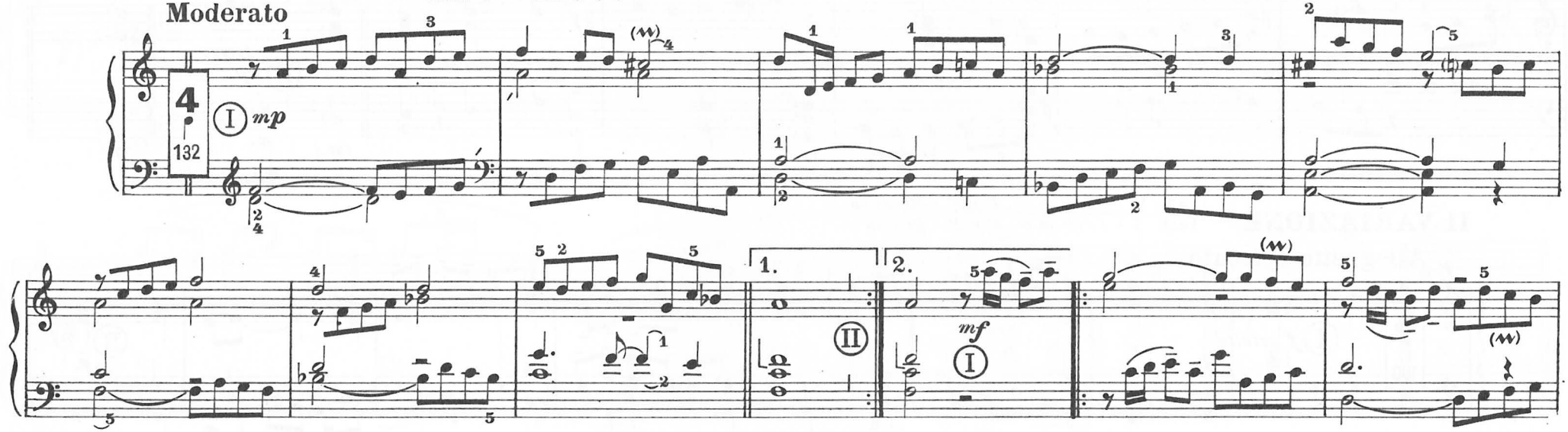


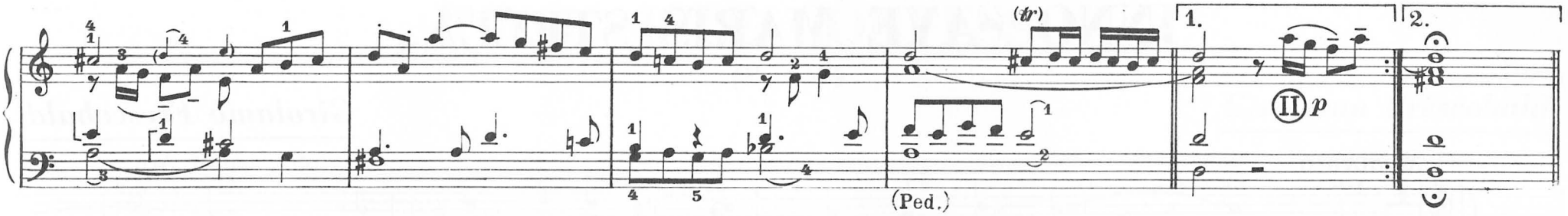


III VARIAZIONE

Moderato

Tast. II - *Bordone 8' - Flautino 2'*
Tast. I - *Flauti 8' e 4'*

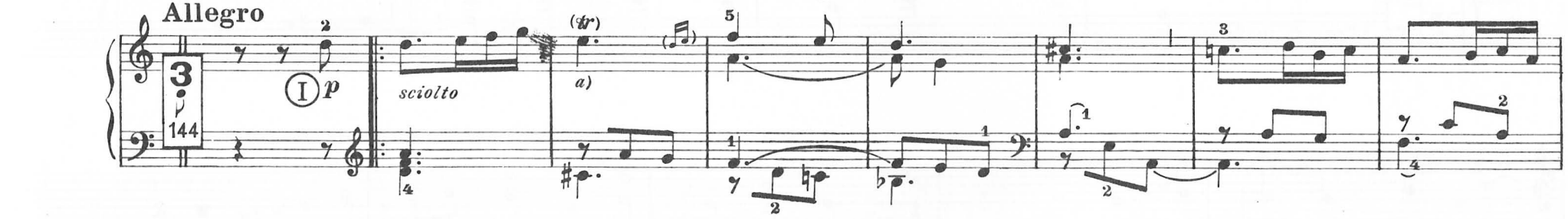


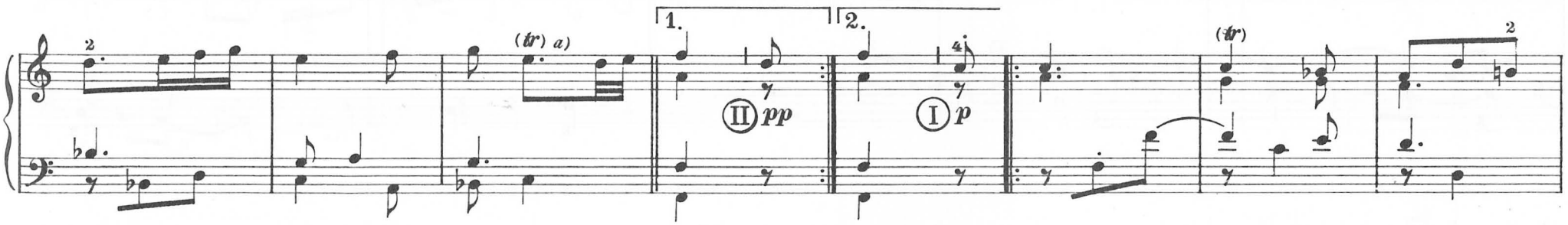


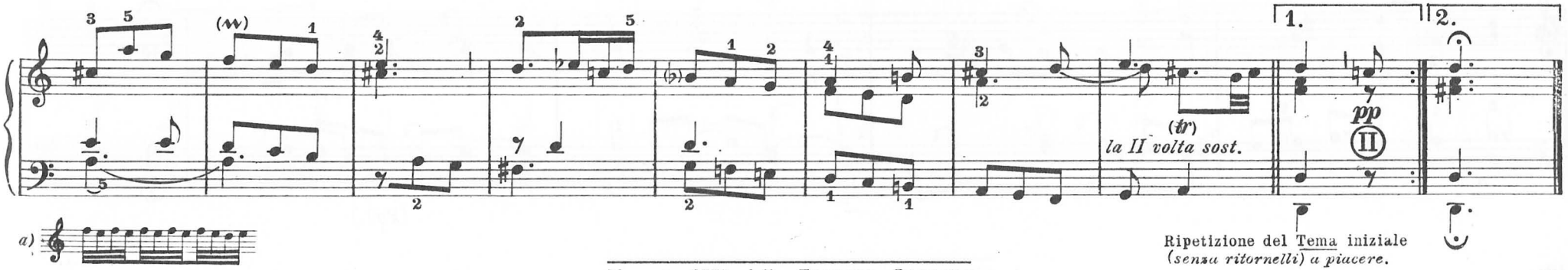
IV VARIAZIONE (Corrente)

Tast. II - *Bordone 8' - Flautino 2'*
Tast. I - *Flauti 8' e 4' - Vigesimaseconda*

Allegro







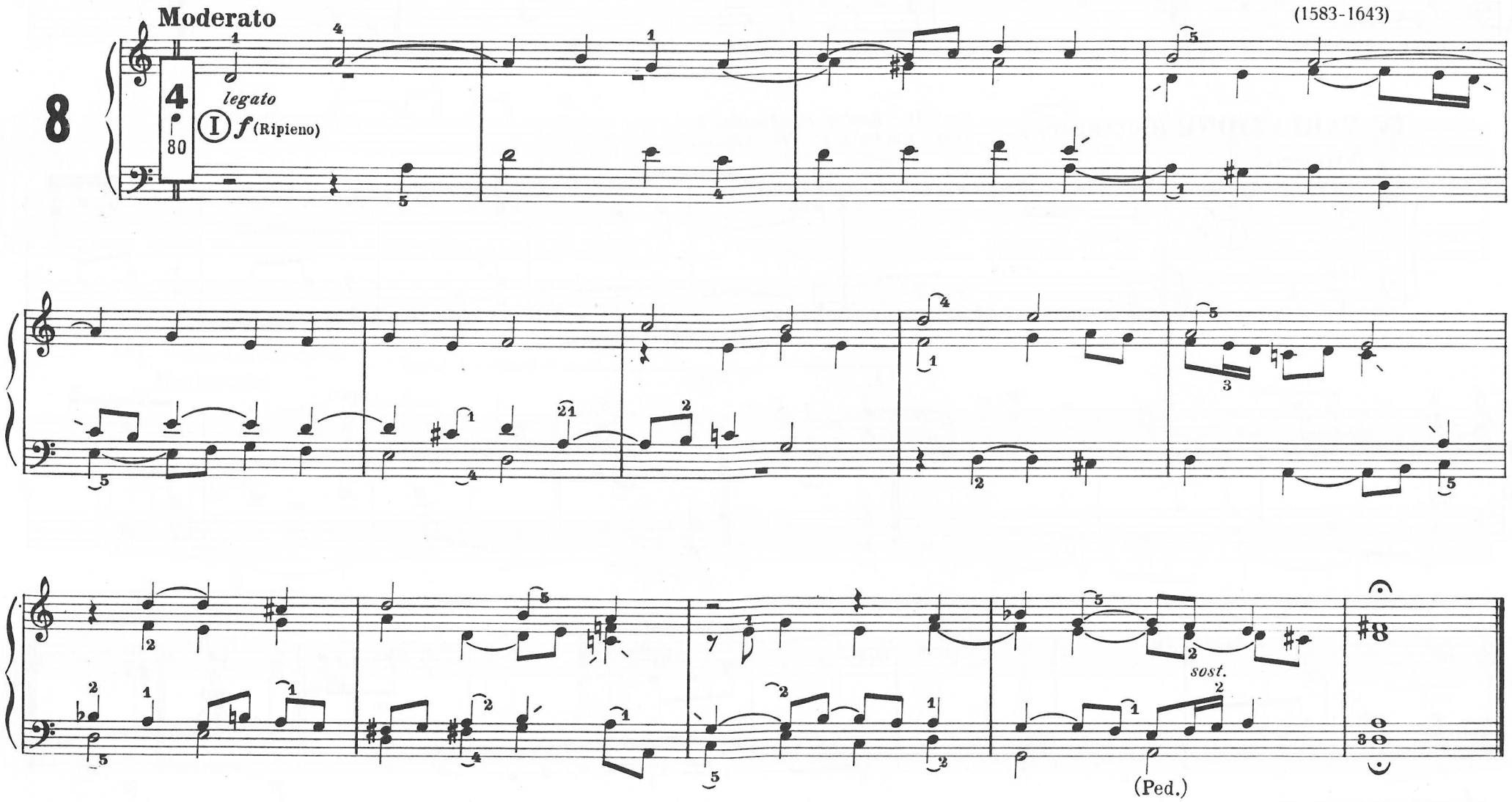
Ripetizione del Tema iniziale
(*senza ritornelli*) *a piacere.*

INNO "AVE MARIS STELLA„

(Versetto)

Girolamo Frescobaldi

(1583-1643)

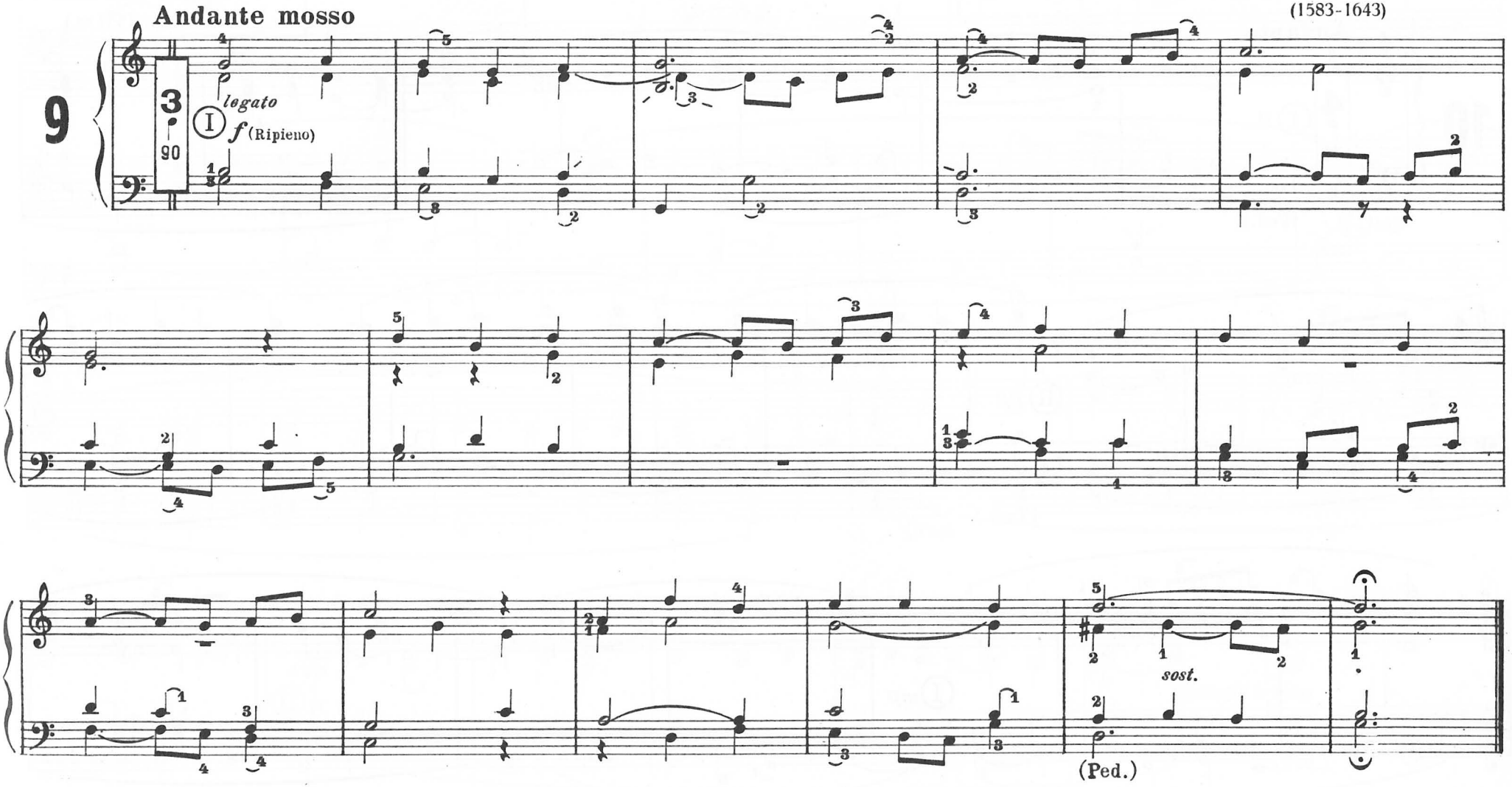


INNO "ISTE CONFESSOR„

(Versetto)

Girolamo Frescobaldi

(1583-1643)

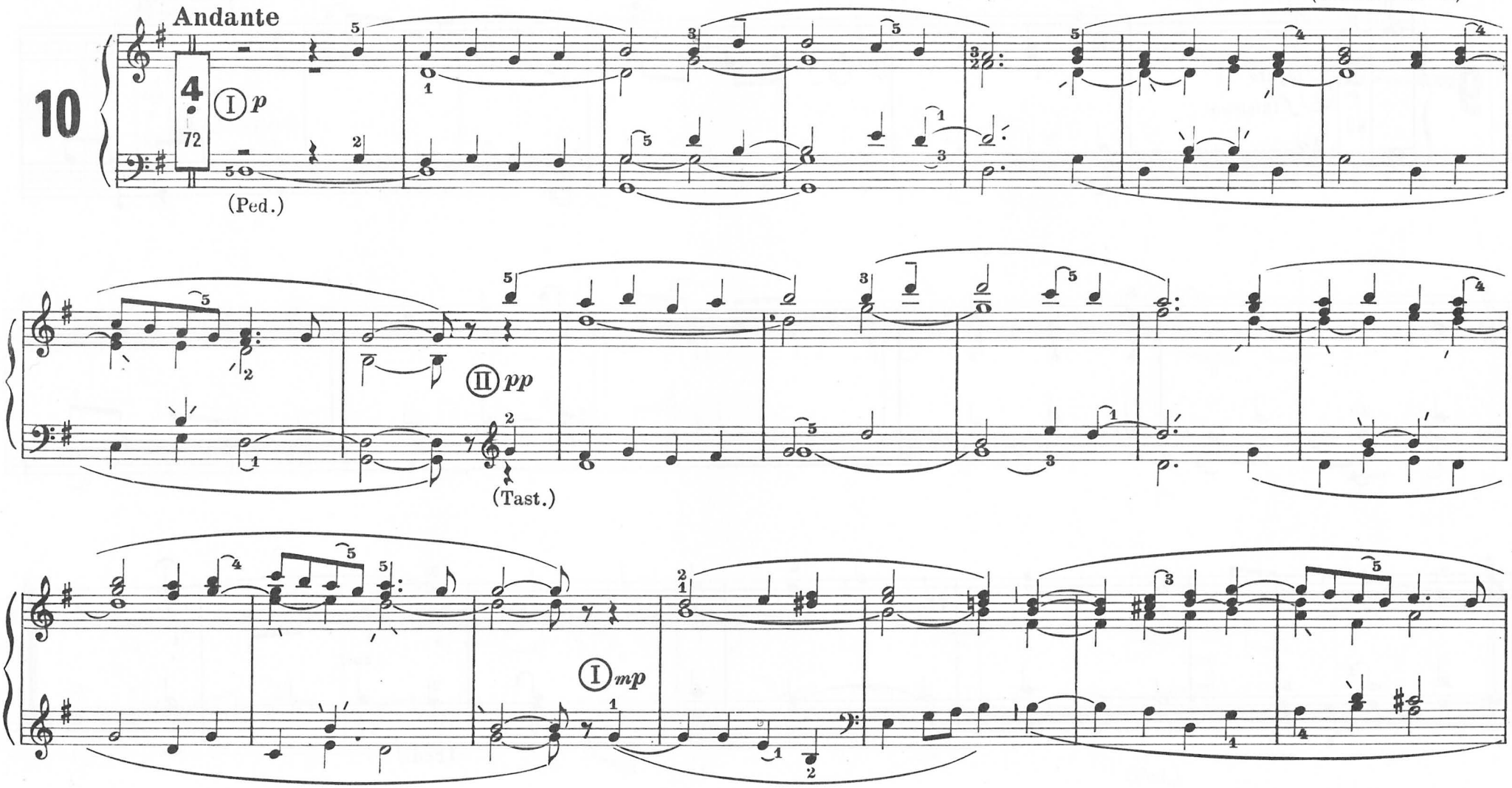


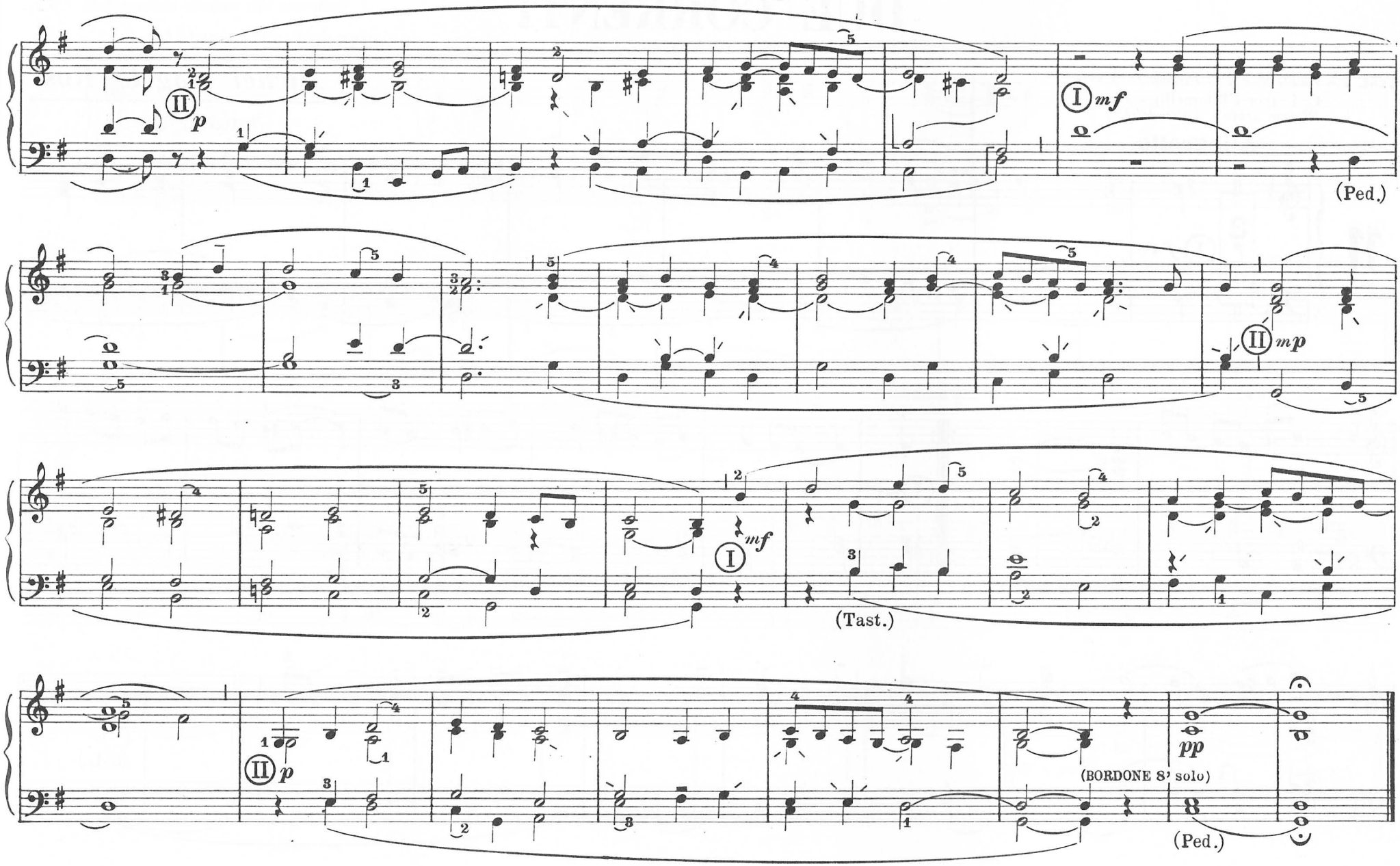
AVE MARIA

Tast. II - *Voce celeste*
Tast. I - *Voce umana (unita al Principale 8')*
Pedale - *Subbasso 16' - Bordone 8'*

Jakob Arcadelt

(1514 ca. - 1557 ca.)




II p
I mf
(Ped.)
II mp
I mf
(Tast.)
II p
pp
(BORDONE 8' solo)
(Ped.)

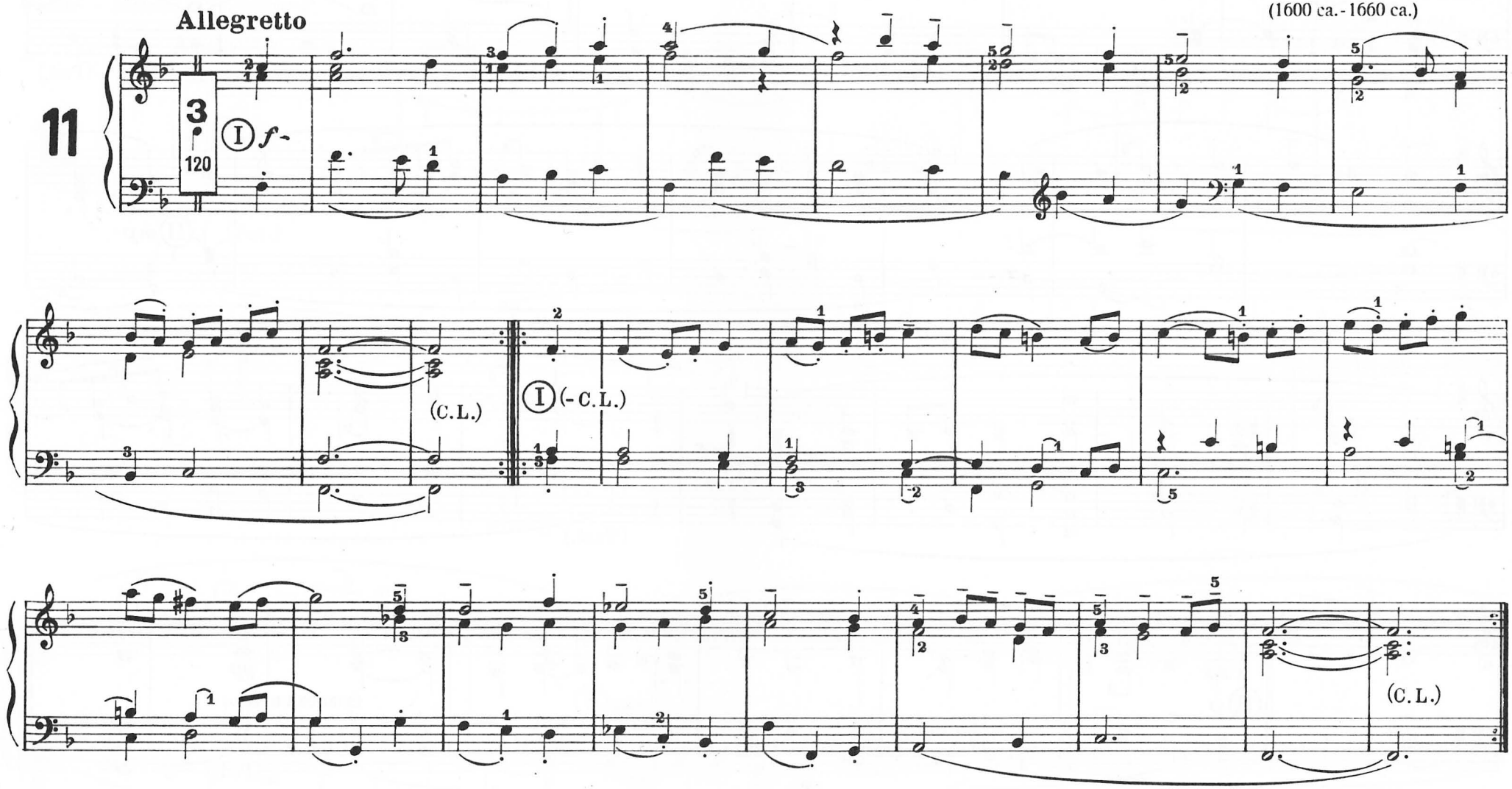
DUE CORRENTI

Tast. I - *Flauti 8' e 4' - Piccolo I' (XXII)*
C. L. (per i Ritornelli) - *Fondi di 8', 4' e 2' -*
Ripieno acuto - Ancie dolci

Michel Angelo Rossi

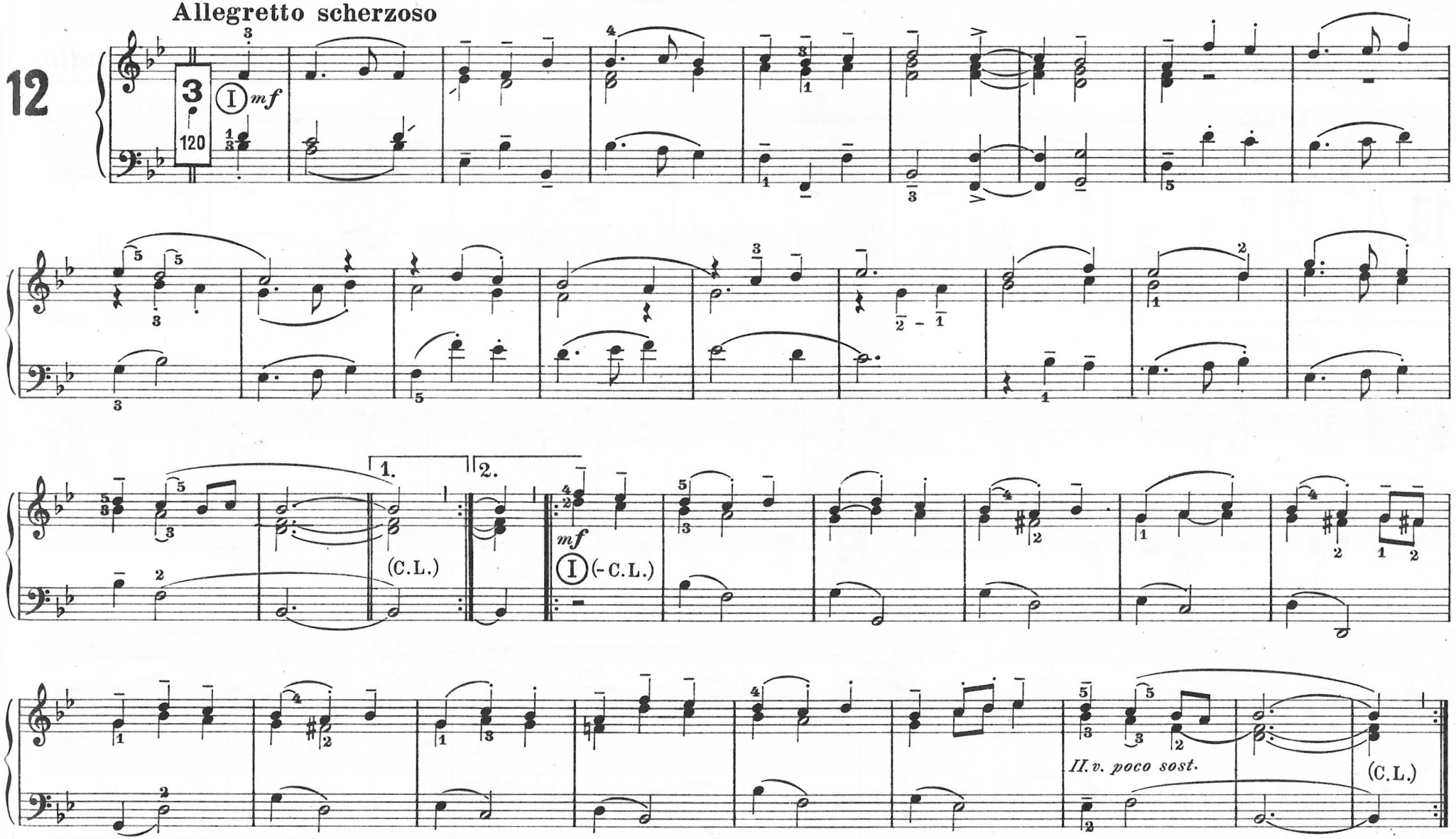
(1600 ca. - 1660 ca.)

Allegretto



Tast. I - *Registrazione identica alla precedente*

12 Allegretto scherzoso

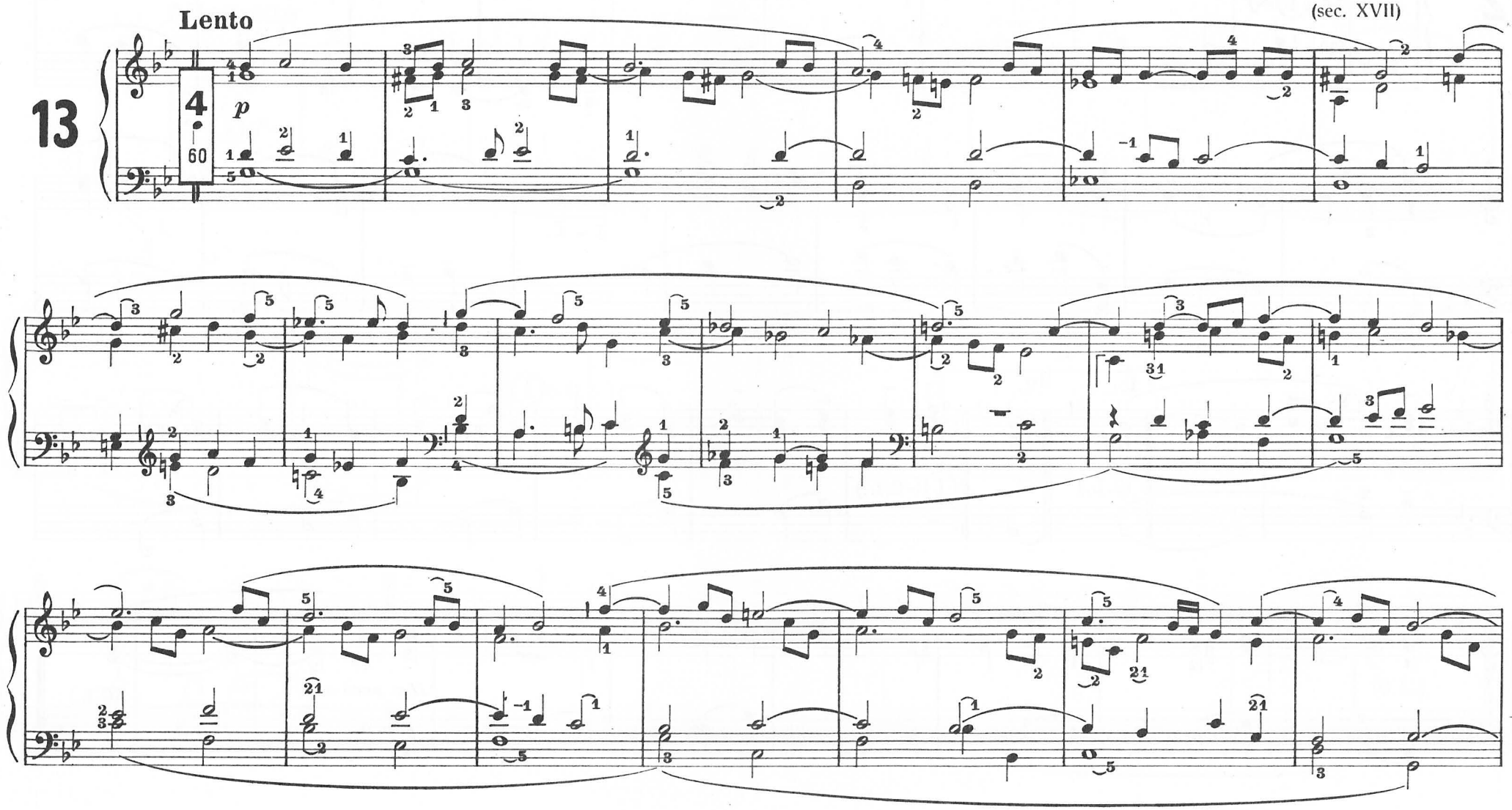


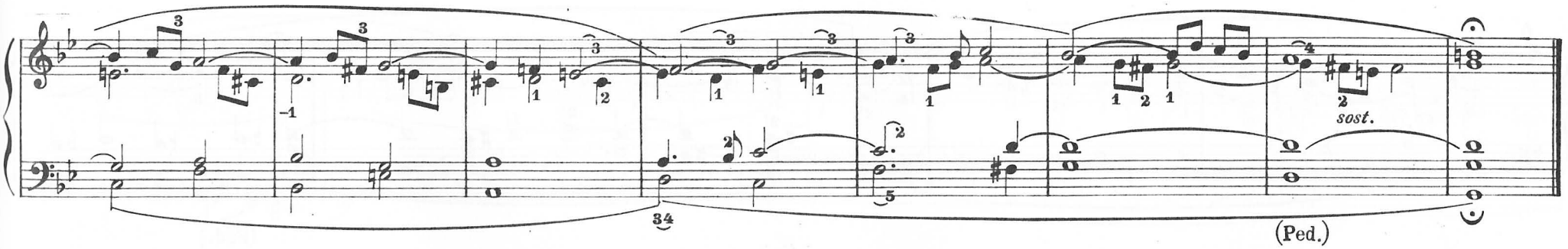
GRAVE

Tast. I o II - *Registri dolci di 8' (Voce umana o Unda maris)*

Bernardo Sabadini

(sec. XVII)



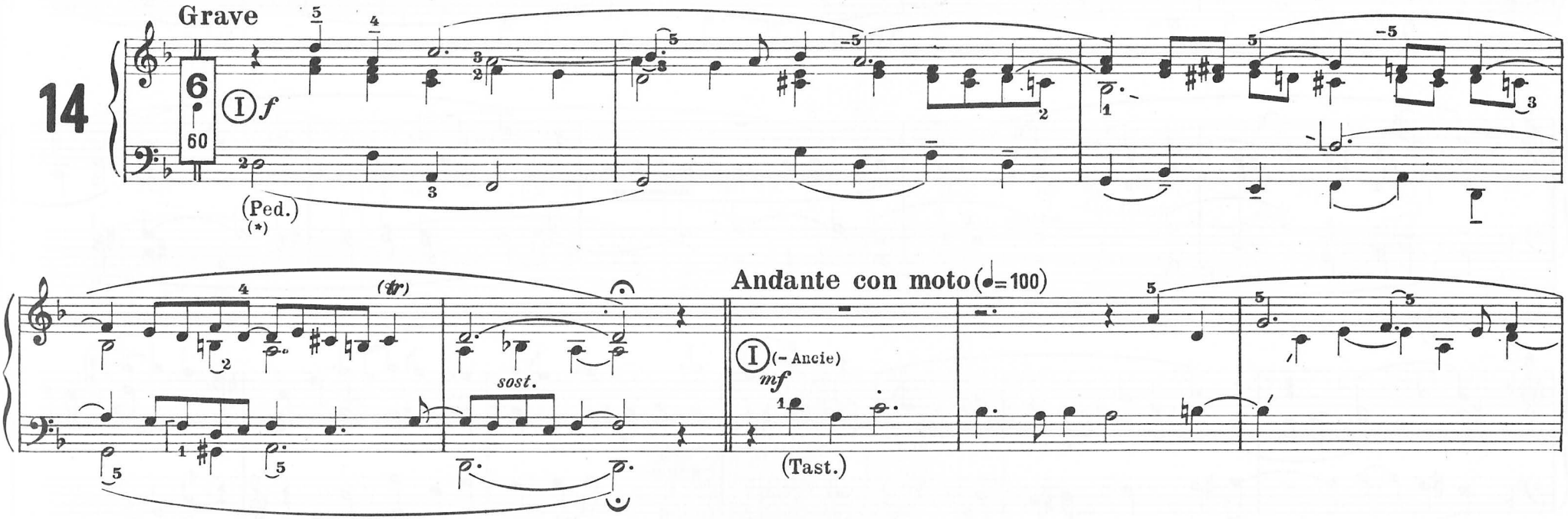


INTRODUZIONE E FUGA

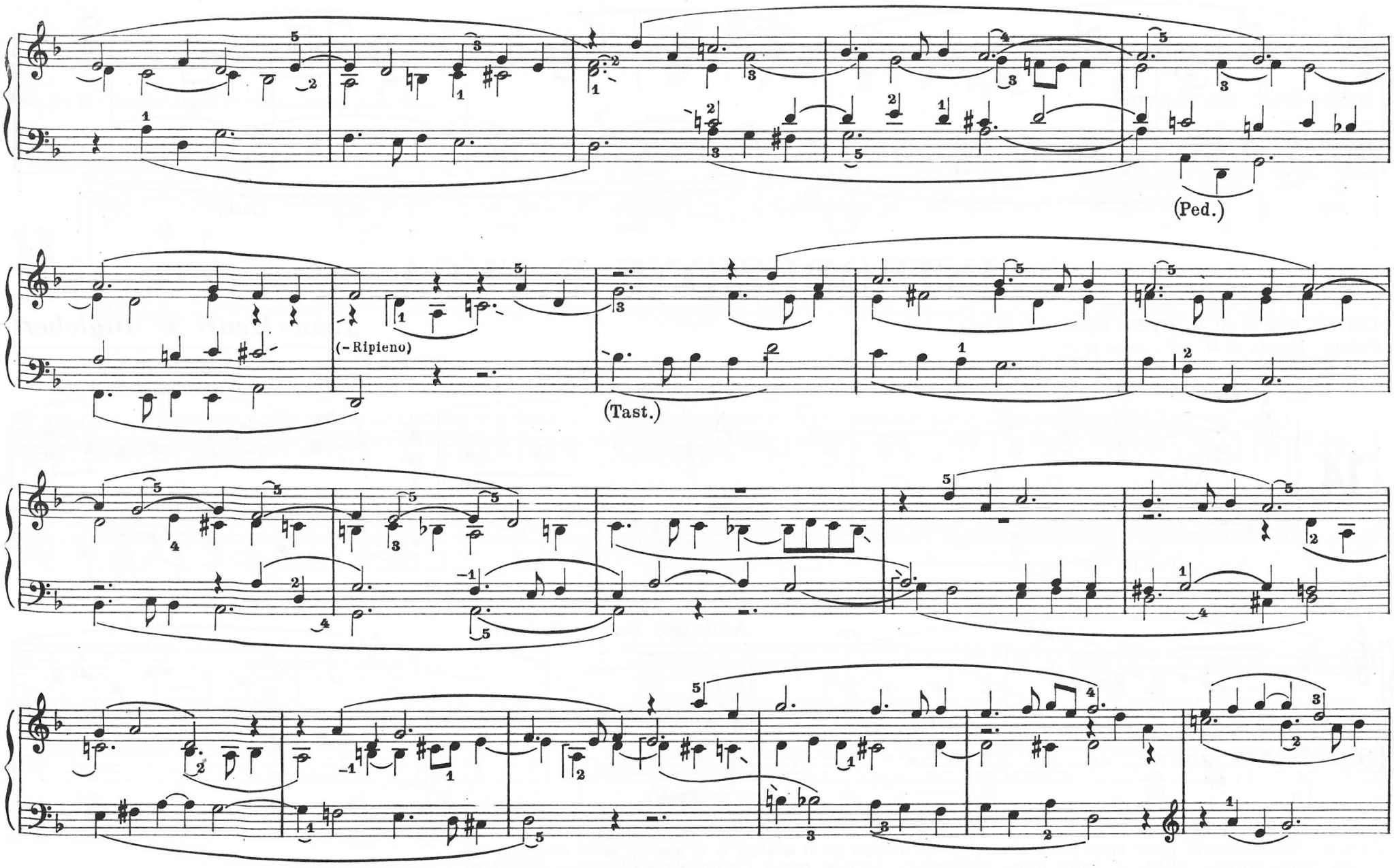
Tast. I - *Fondi di 16', 8', 4' e 2' - Ripieno - Ancie dolci*
Pedale - *Registri di 16' e 8' - Ancia di 16'*

Jean-Henri D'Anglebert

(1628-1691)



(*) N. B. - L'esecuzione di questo Pezzo risulterà notevolmente facilitata per il manuale, se le note del basso, contrassegnate con (Ped.), verranno affidate al Pedale (come effettivamente dovrebbe essere). Ovviamente la diteggiatura subirà tutte quelle varianti che l'esecutore riterrà più logiche e pratiche.


(Ped.)
(- Ripieno)
(Tast.)

f (+ Ripieno)

(Ped.)

(+ Ancie)

sost.

Numero 2775 delle EDIZIONI CARRARA

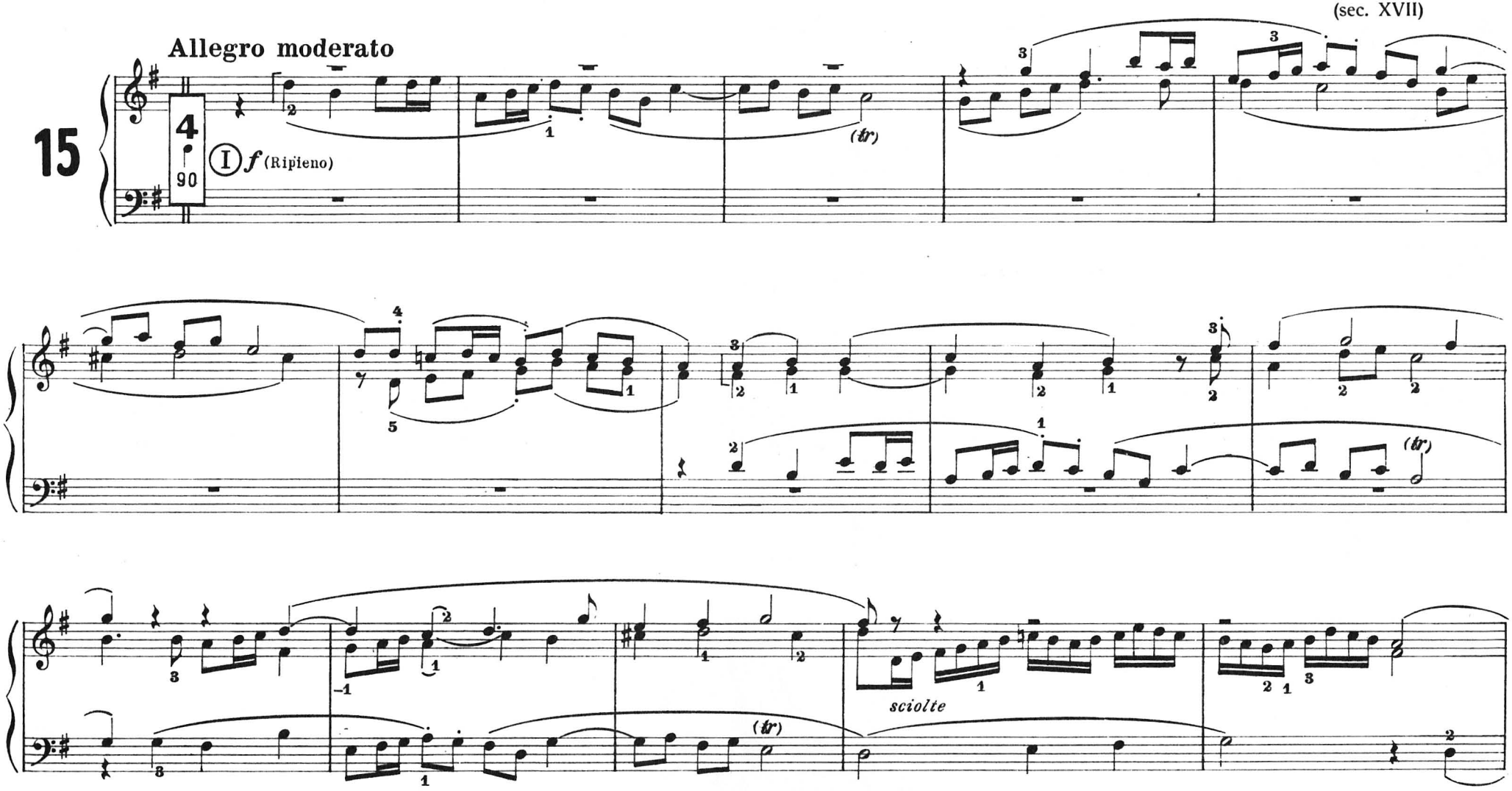
RICERCARE

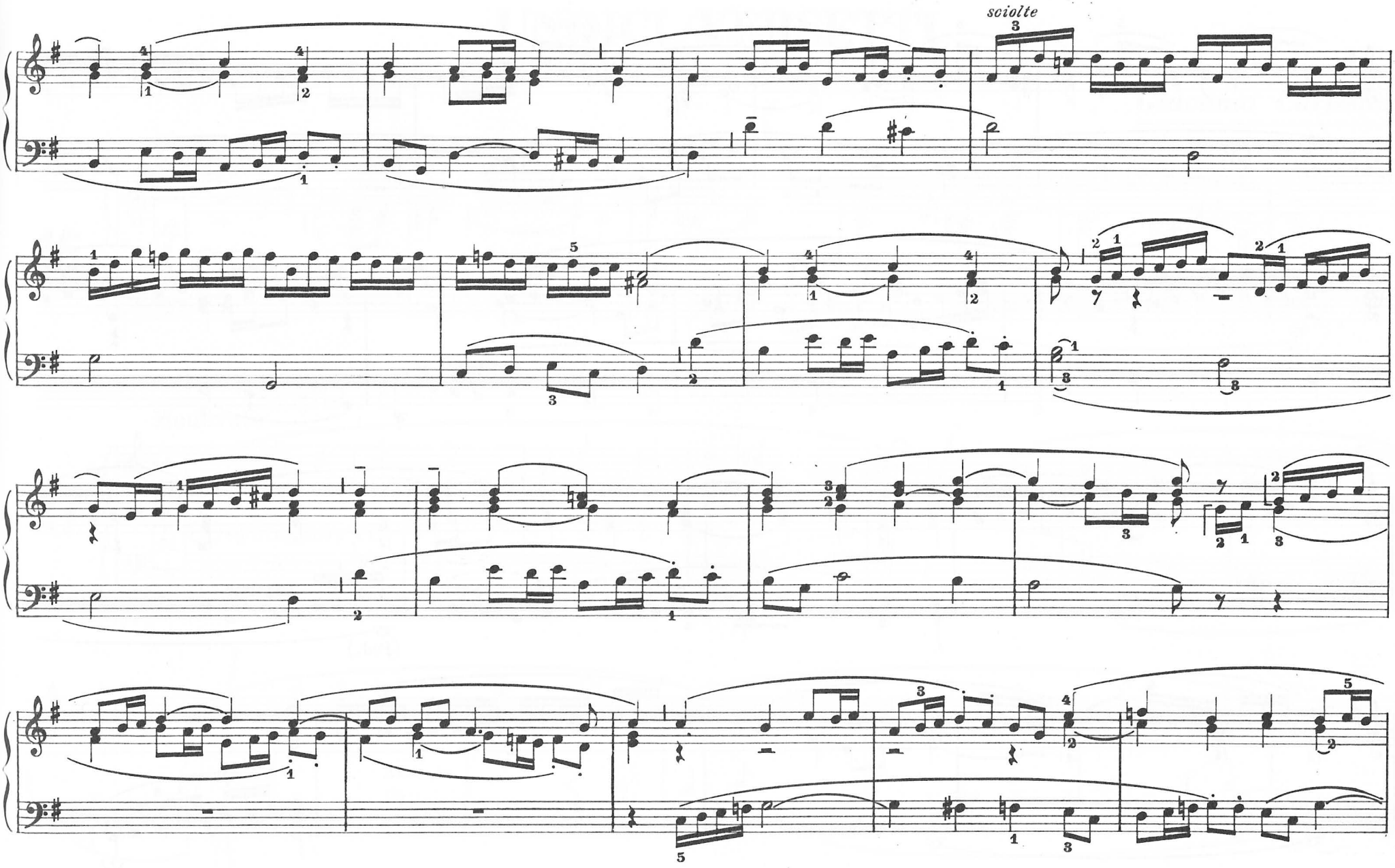
Floriano Arresti

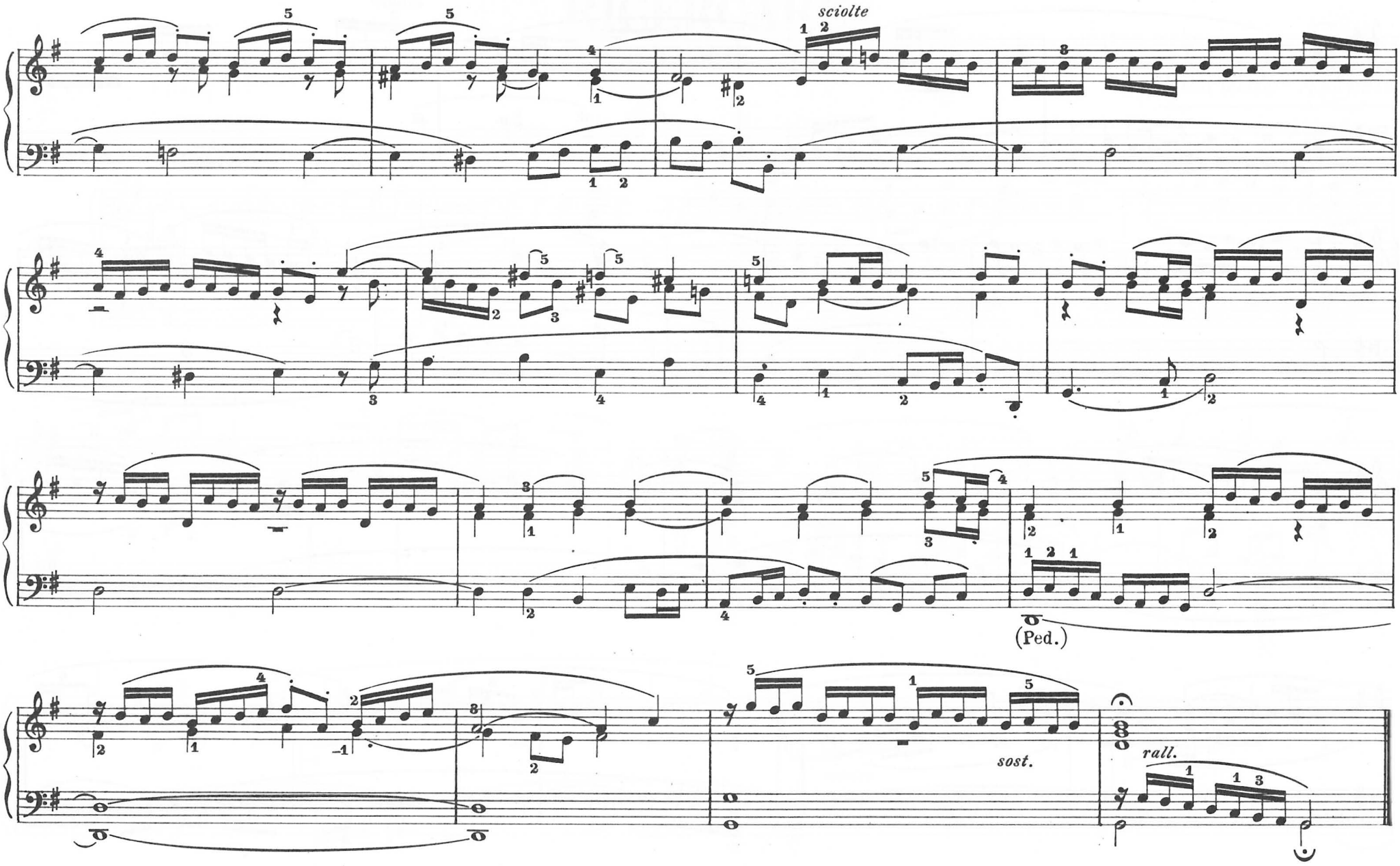
(sec. XVII)

15

Allegro moderato




sciolte

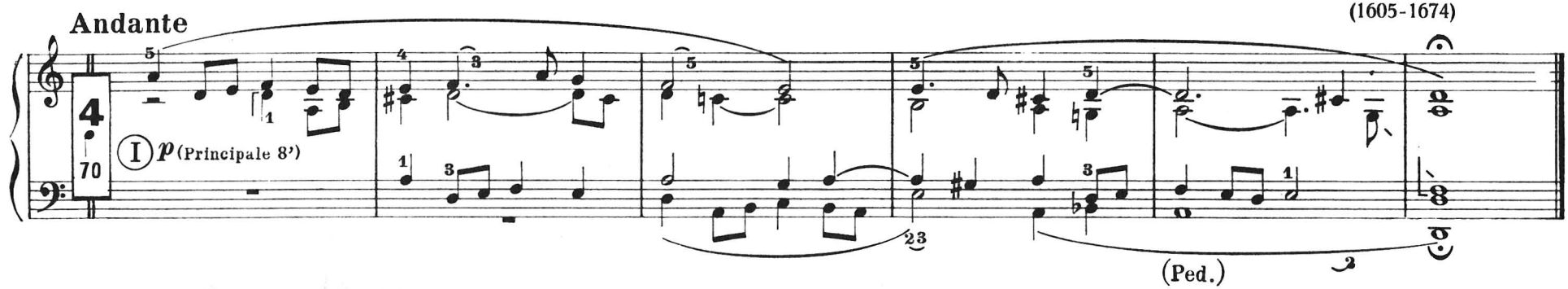

sciolte
(Ped.)
sost.
rall.

UNDICI VERSETTI

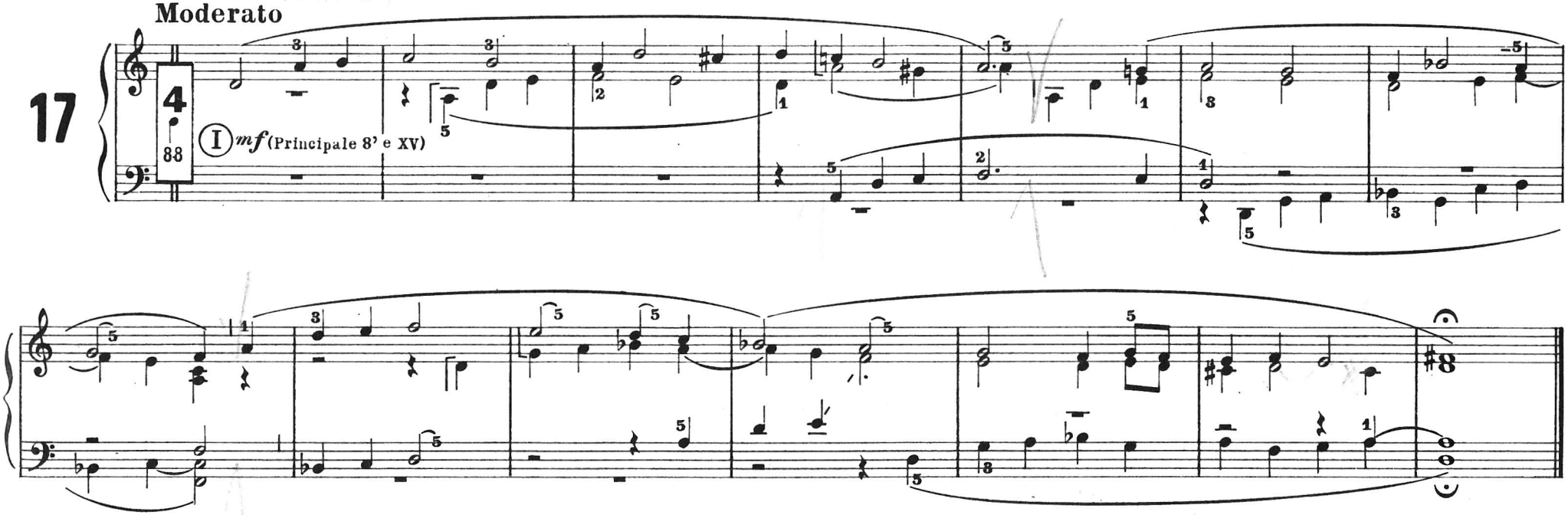
Giacomo Carissimi

(1605-1674)

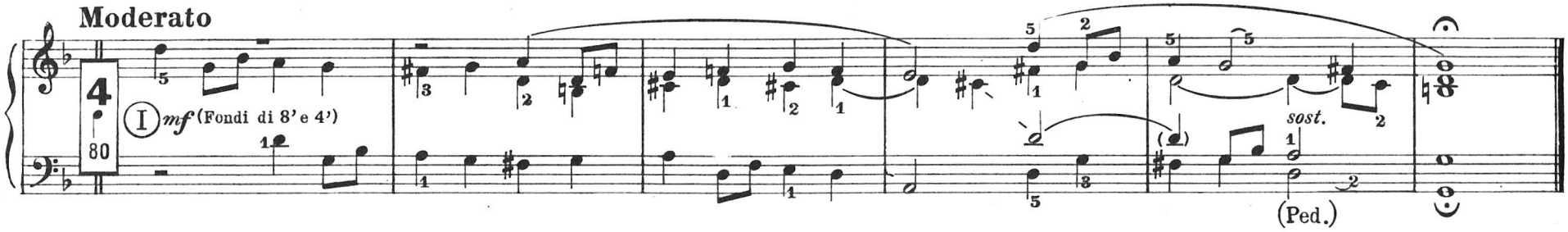
16 **Andante**



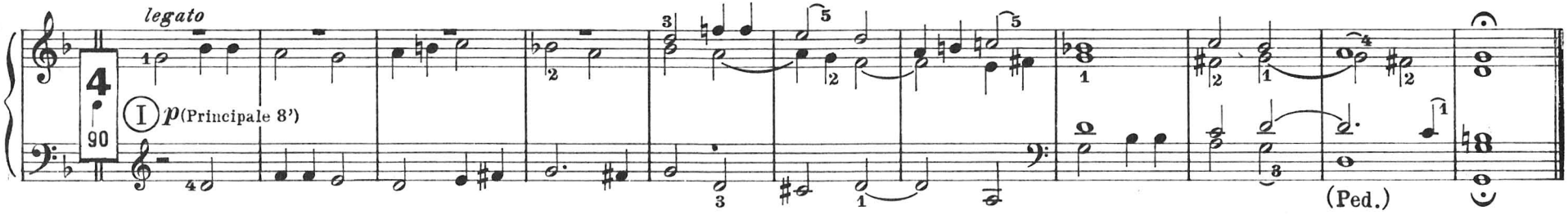
17 **Moderato**



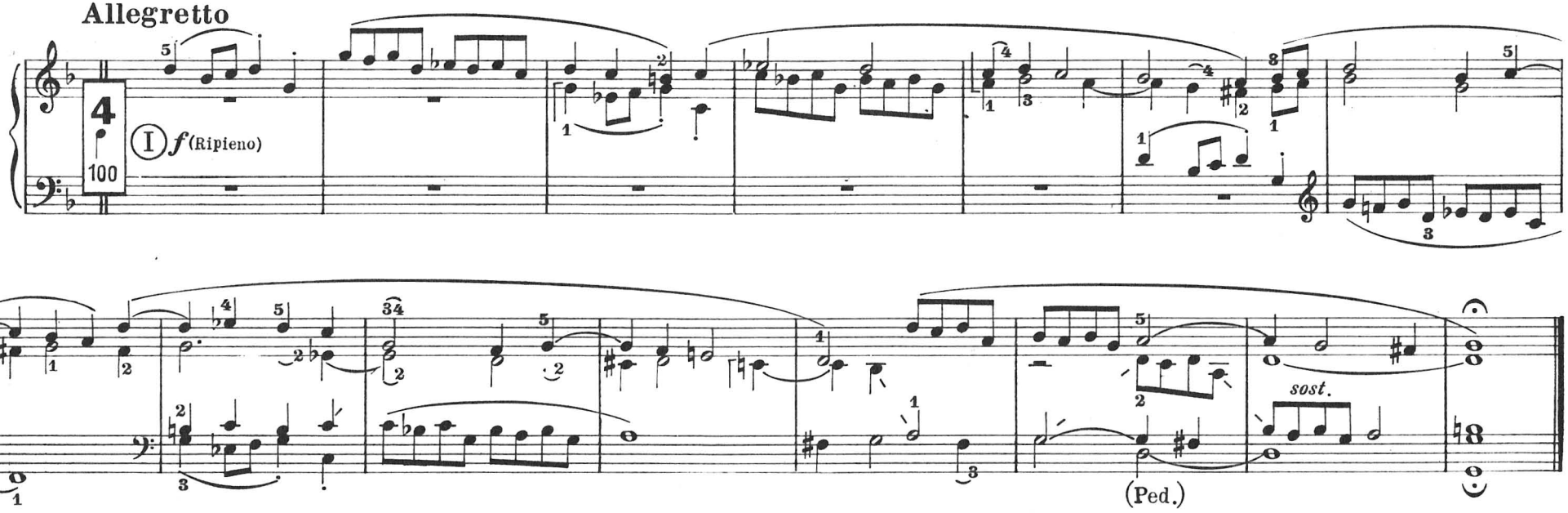
18 Moderato

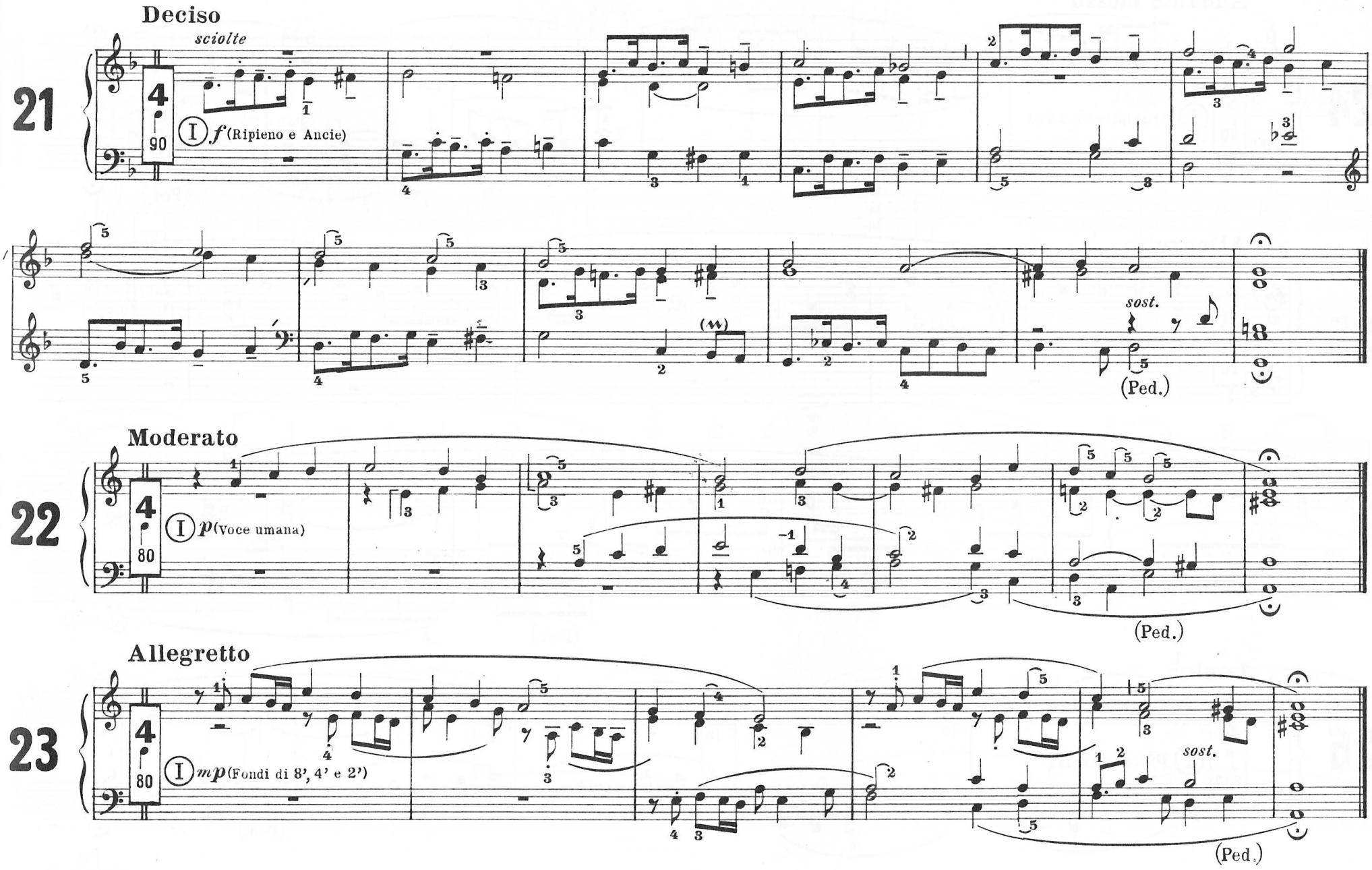


19 Moderato

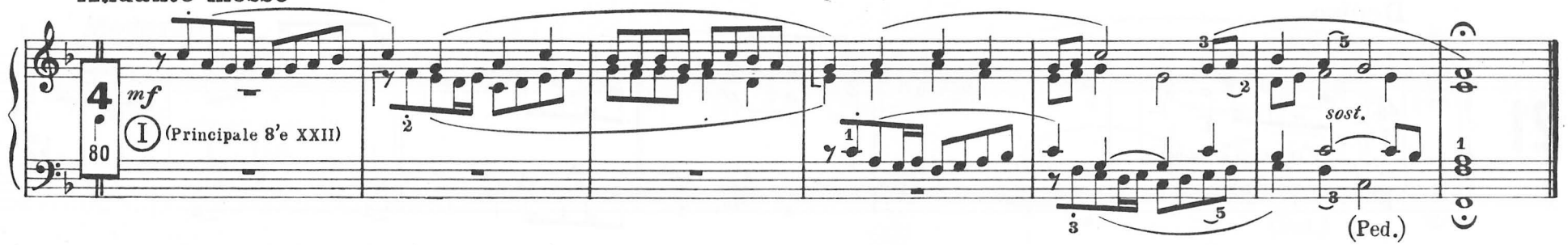


20 Allegretto

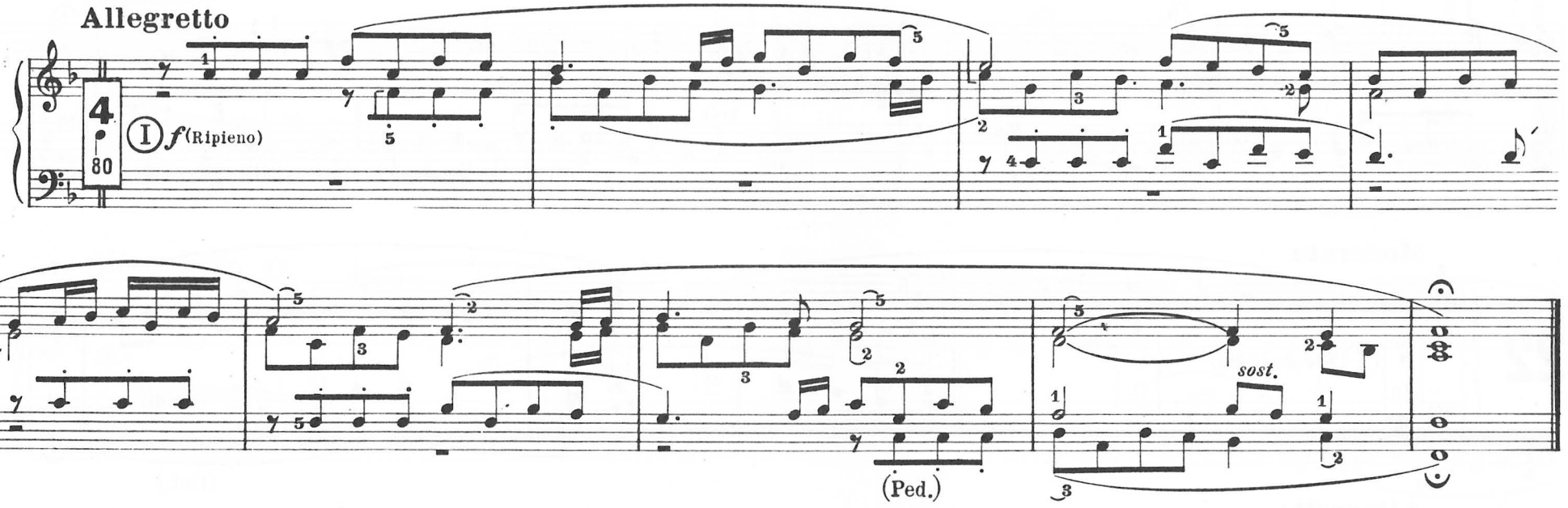



21
Deciso
sciolte
4
90
I f (Ripieno e Ancie)
sost.
(Ped.)
22
Moderato
4
80
I p (Voce umana)
(Ped.)
23
Allegretto
4
80
I mp (Fondi di 8', 4' e 2')
sost.
(Ped.)

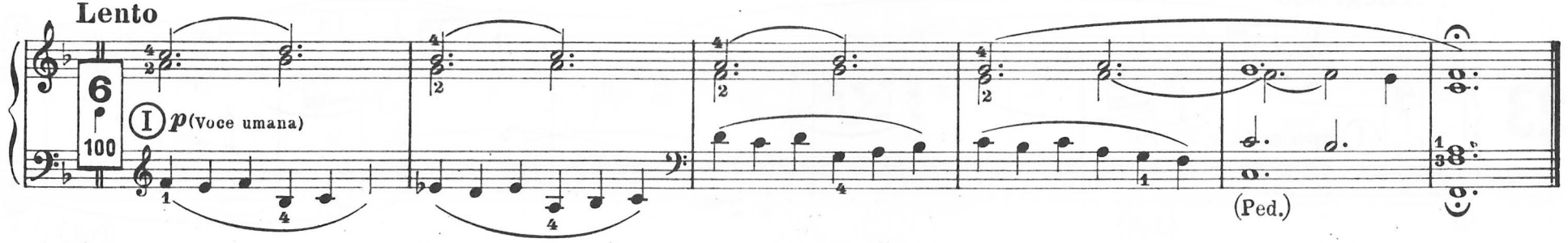
24 Andante mosso



25 Allegretto



26 Lento



NOËL ANCIEN

"Les Bourgeois de Chatre„

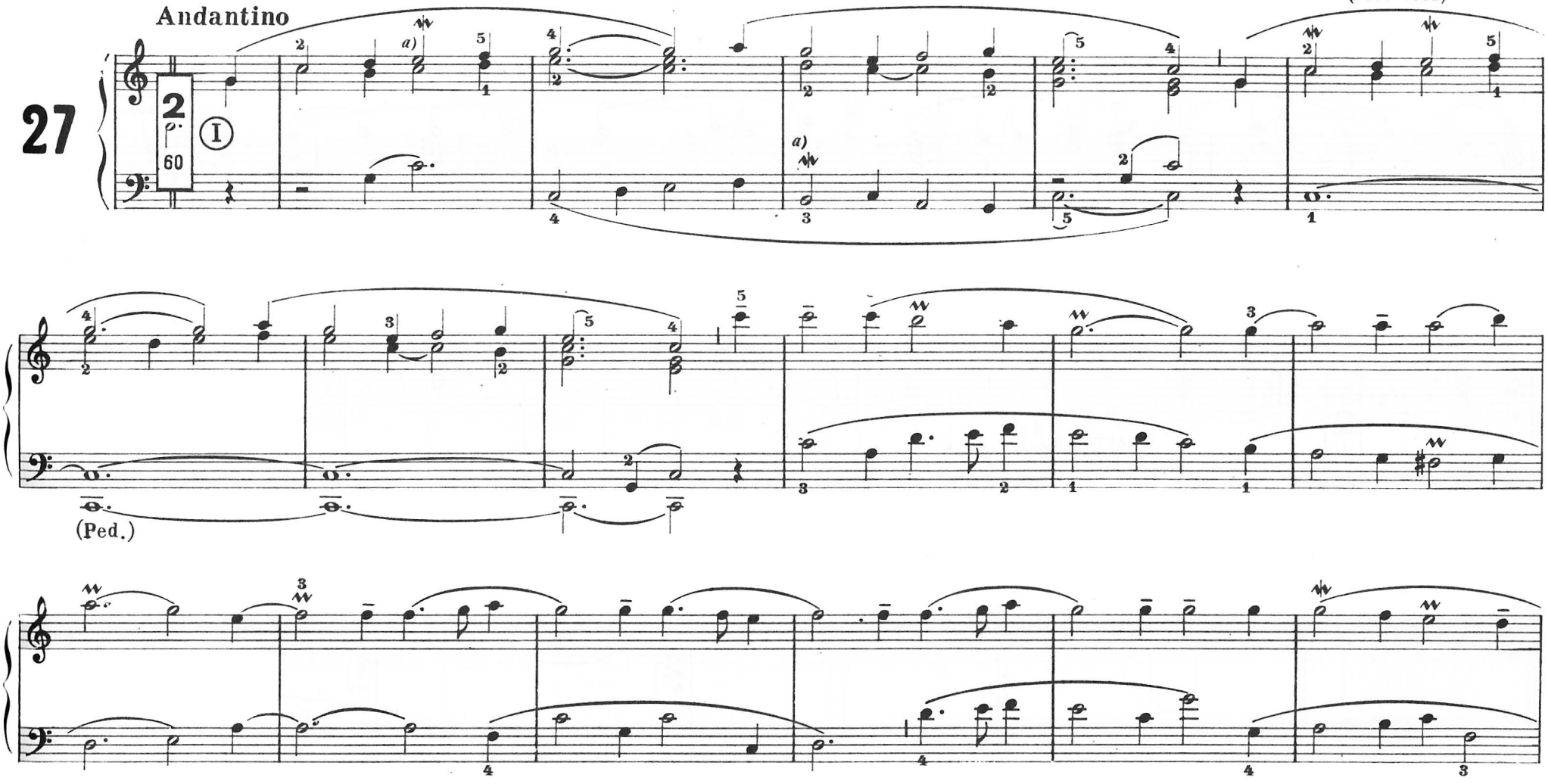
Tast. II - *Oboe 8' o Tromba dolce 8'*
Tast. I - *Flauti 8' e 4'*
Pedale - *Subbasso o Bordone 16' - Dolce 8'*

Nicolas Le Bègue

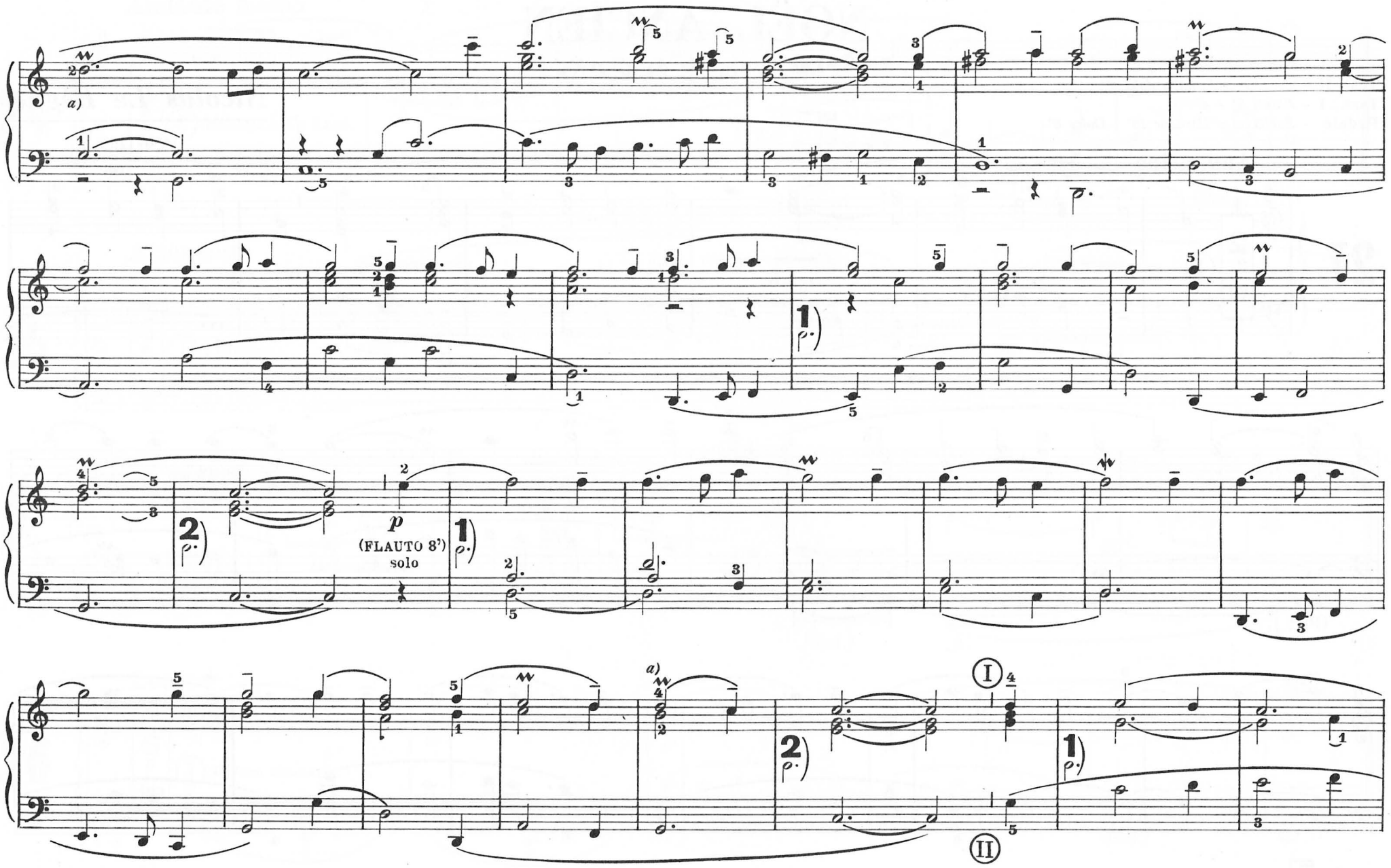
(1630-1702)

27

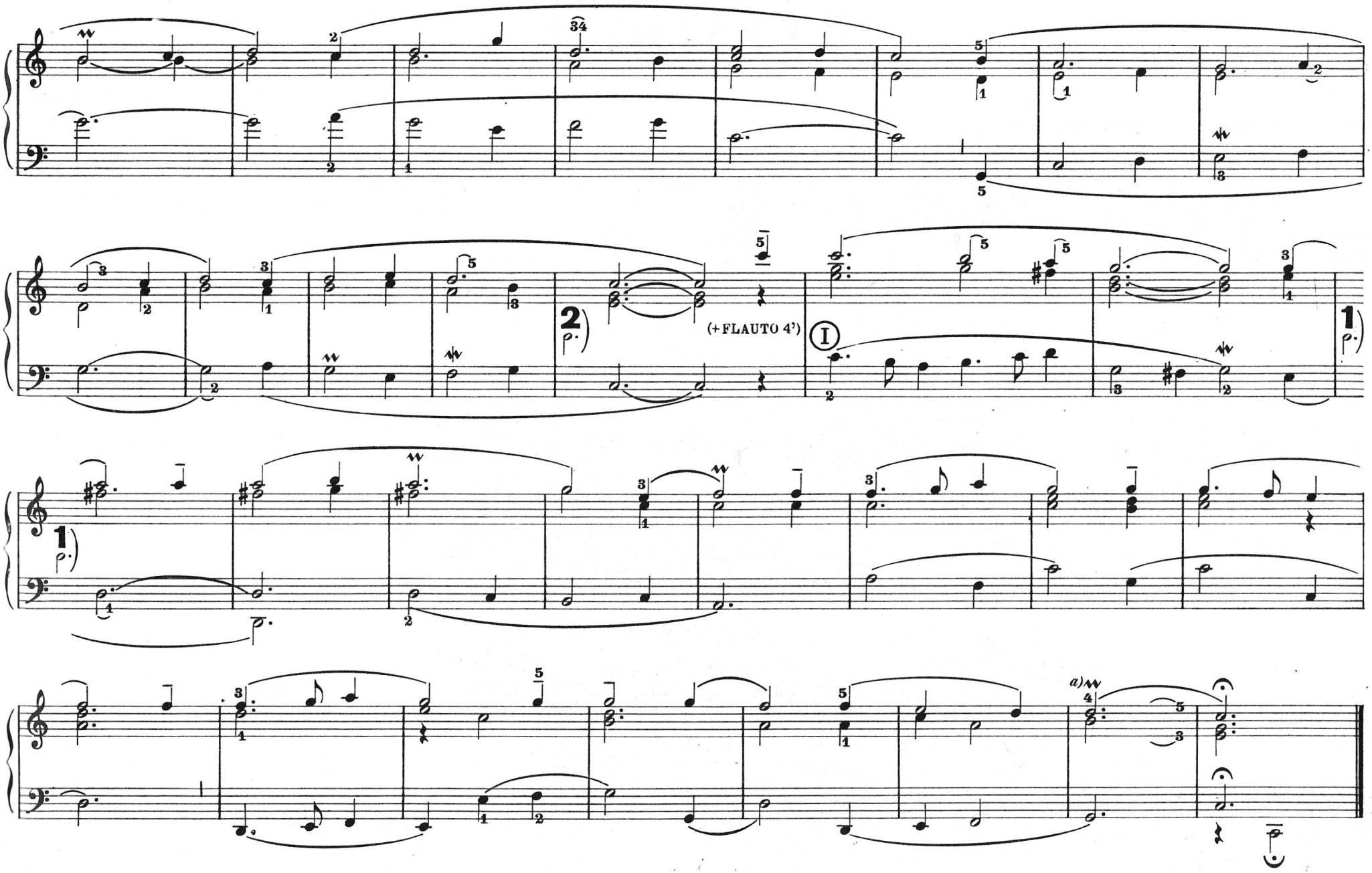
Andantino



a)



a)


(+ FLAUTO 4')
I
a)

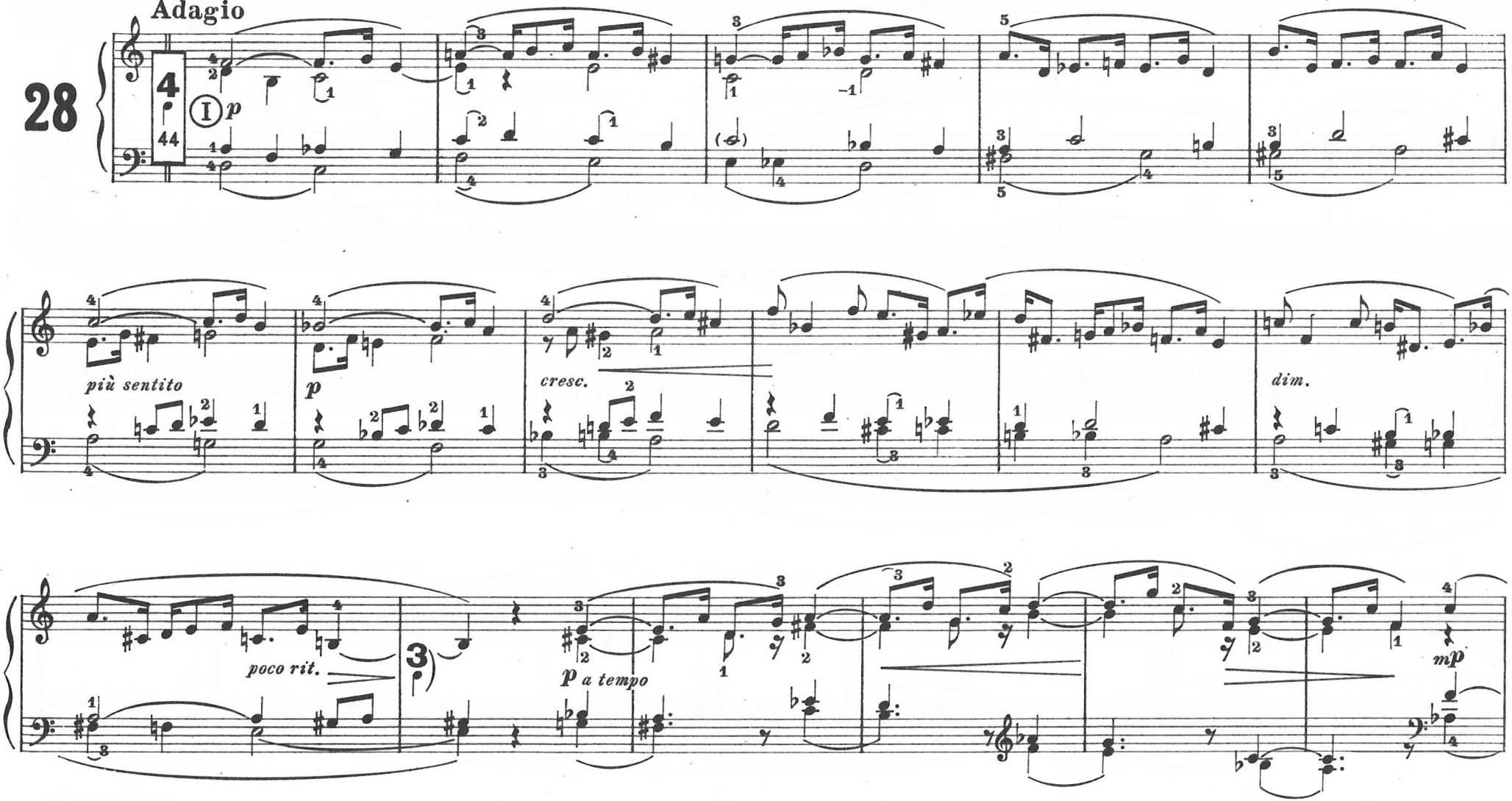
ELEVAZIONE

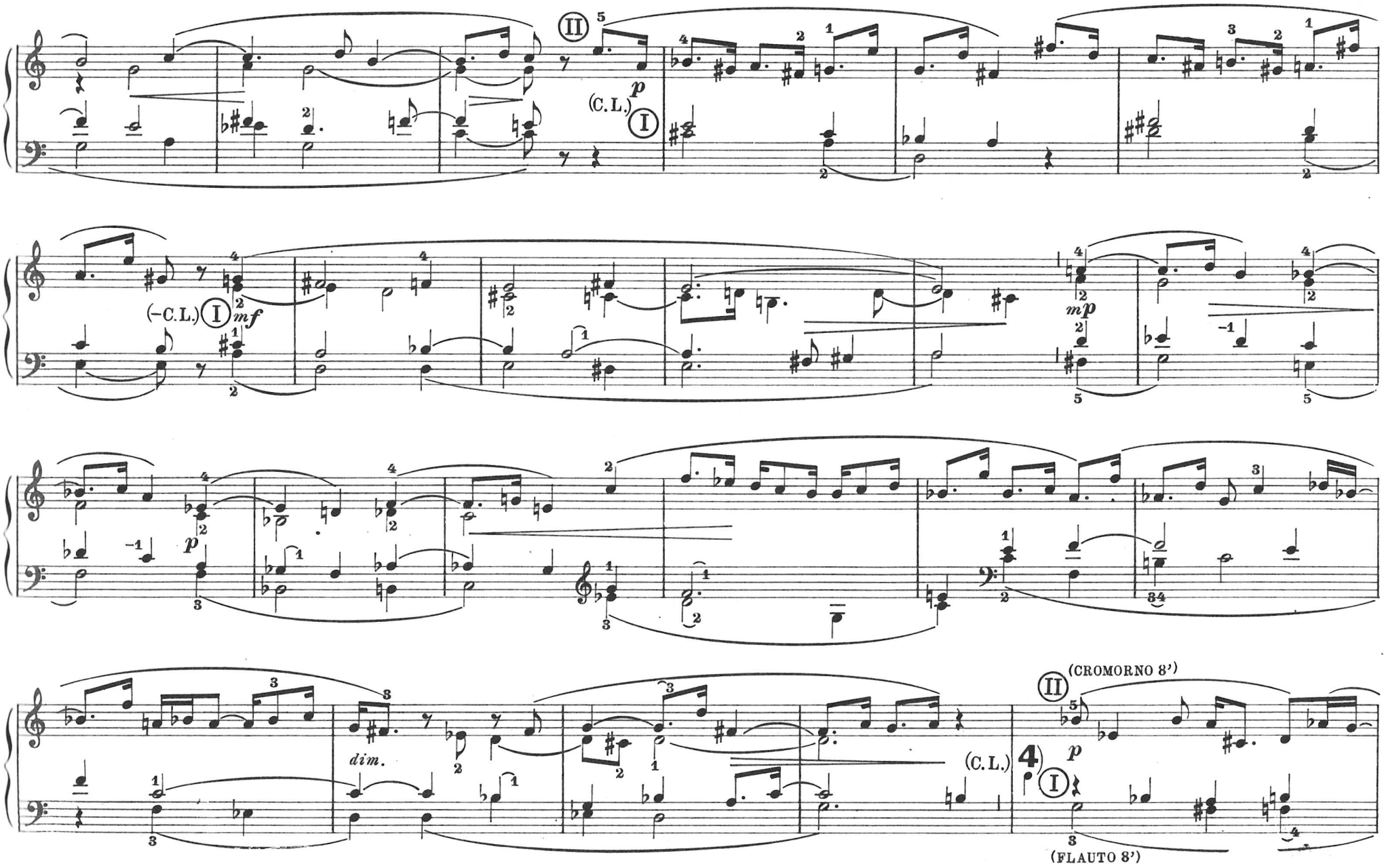
Tast. II - *Cromorno 8'*
C. L. - *Cornetto*
Tast. I - *Voce umana o altro registro dolce di 8'*
C. L. - *Flauto 8'*

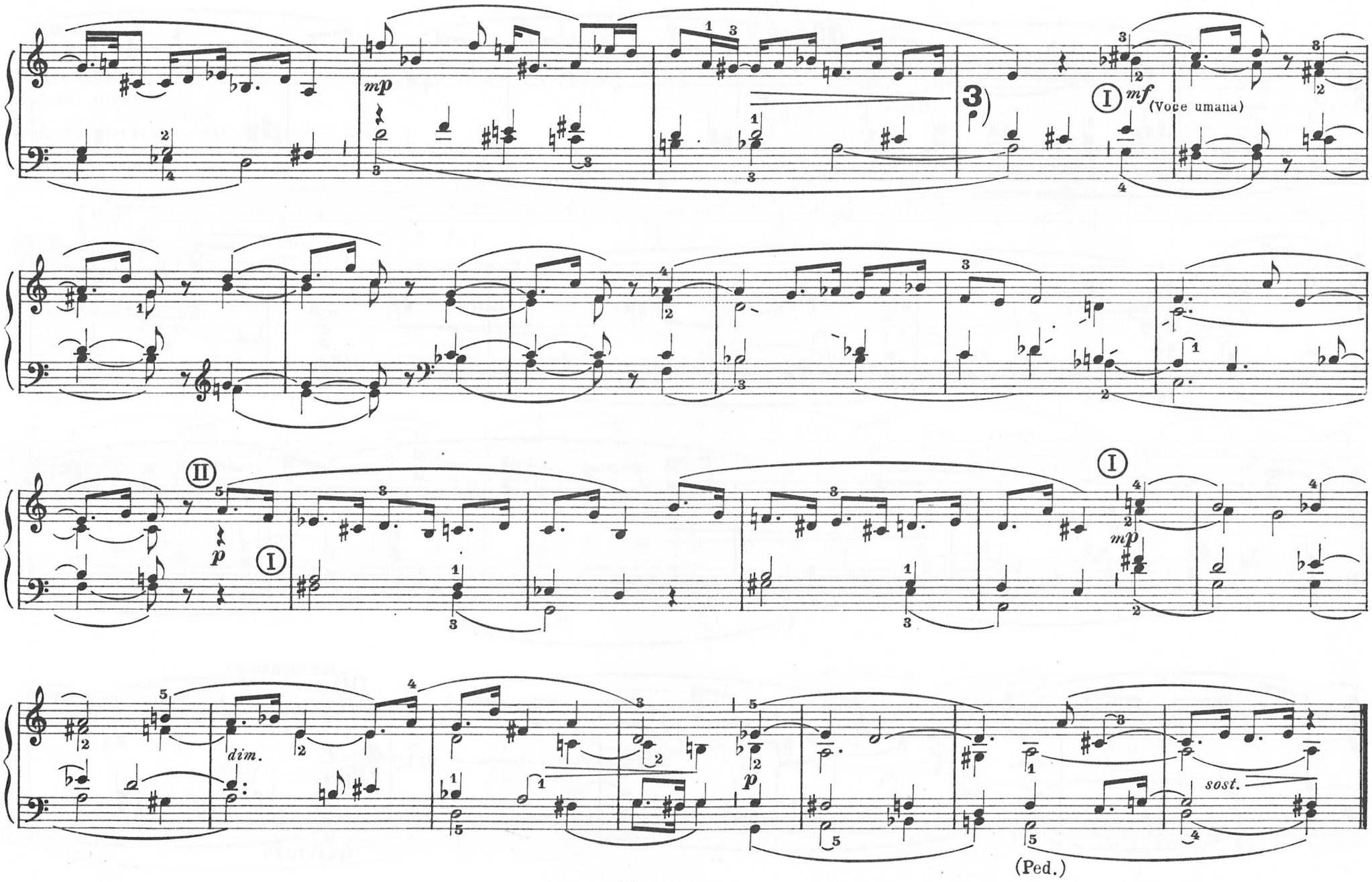
Francesco Feroci
(1673-1750)

Adagio

28




II
(C. L.)
p
I
(–C. L.)
mf
mp
dim.
(C. L.)
(CROMORNO 8')
(FLAUTO 8')


mp
3
I
mf
(Voce umana)
II
I
p
I
mp
dim.
p
sost.
(Ped.)

CORALE

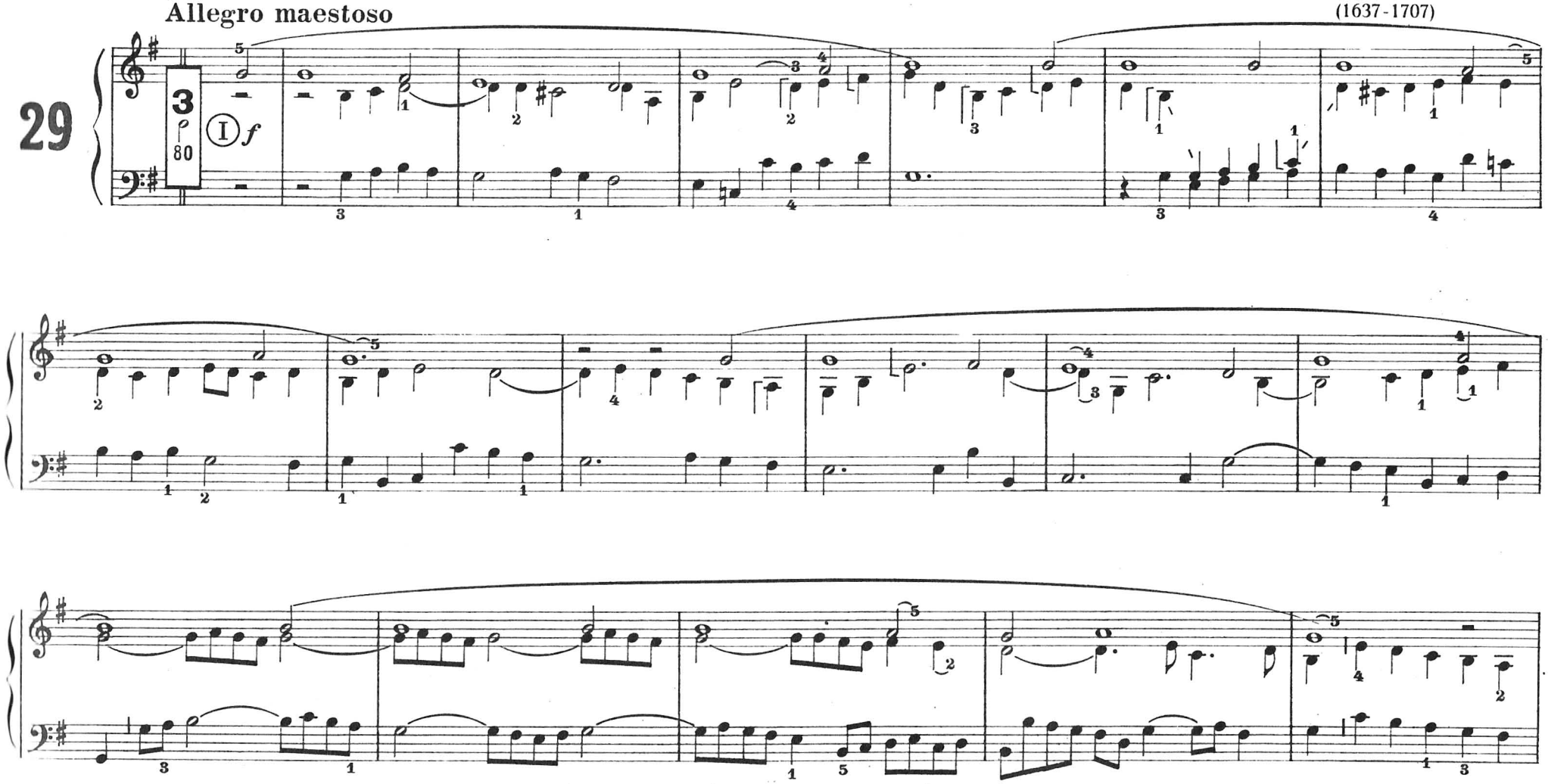
"Nun lob, mein Seel, den Herren,,
(Loda dunque, anima mia, il Signore)

Tast. I - *Fondi di 16', 8', 4' e 2' - Ripieno*

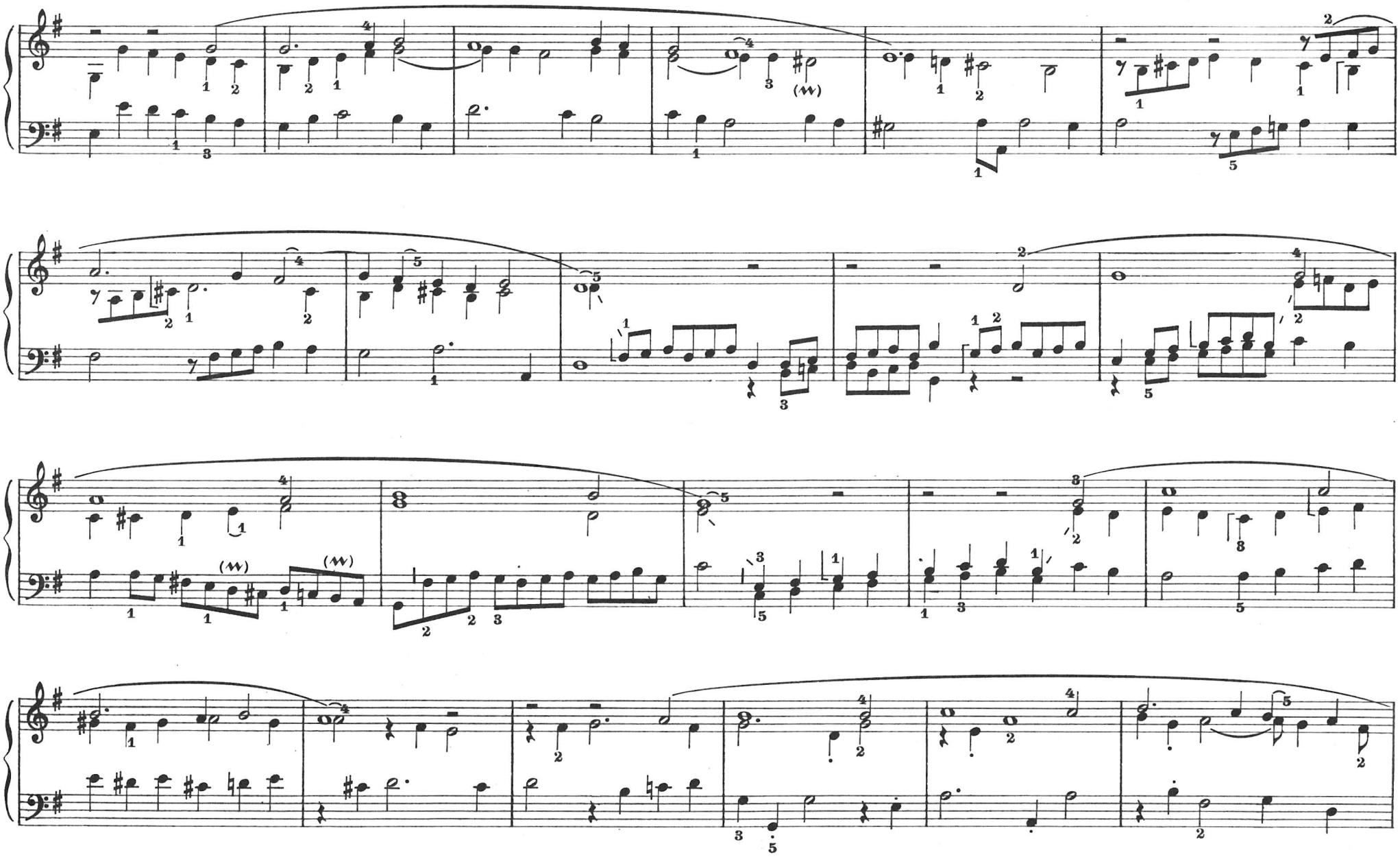
Dietrich Buxtehude

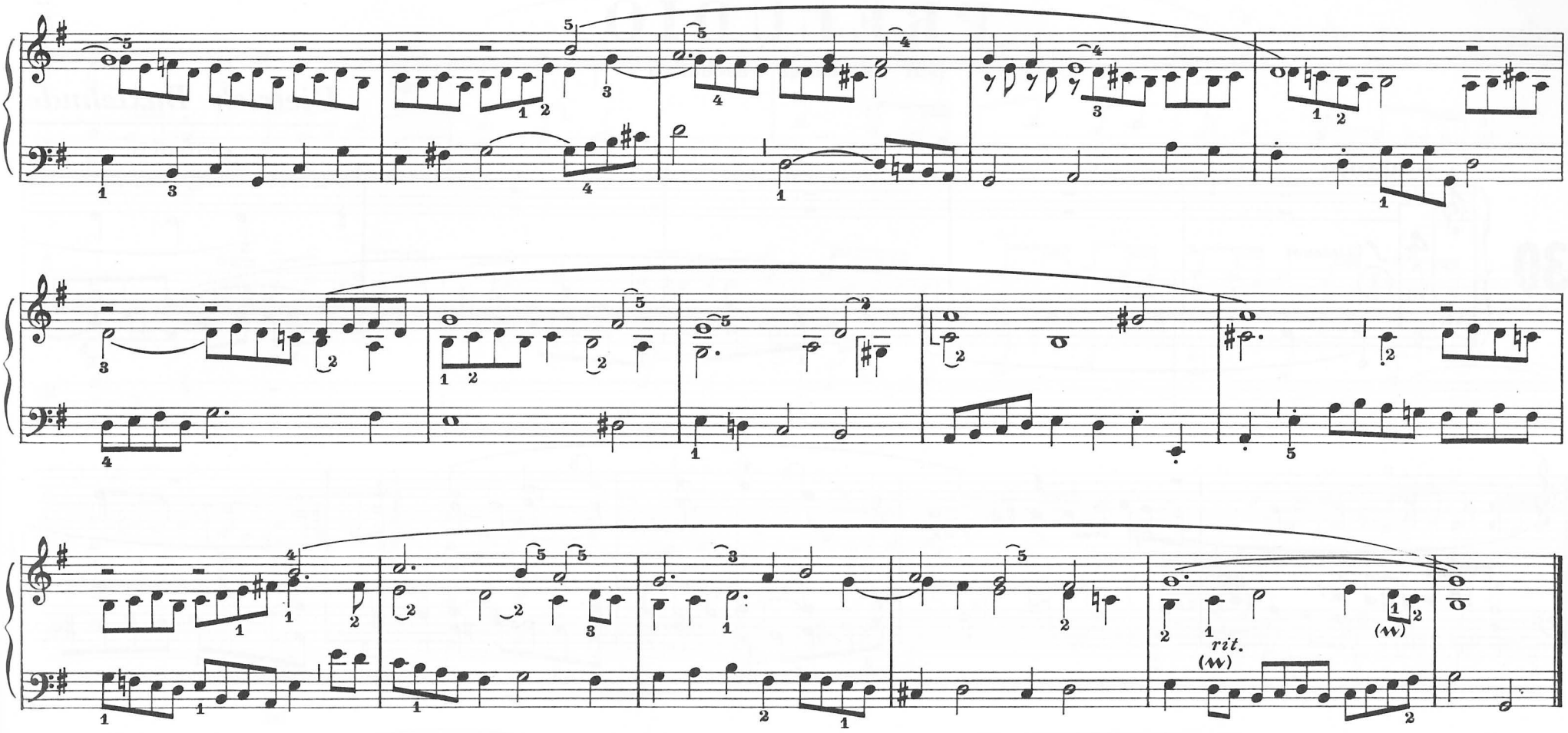
(1637-1707)

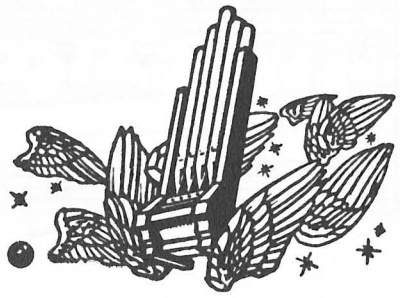
Allegro maestoso



Numero 2775 delle EDIZIONI CARRARA




rit.
(M)
(M)



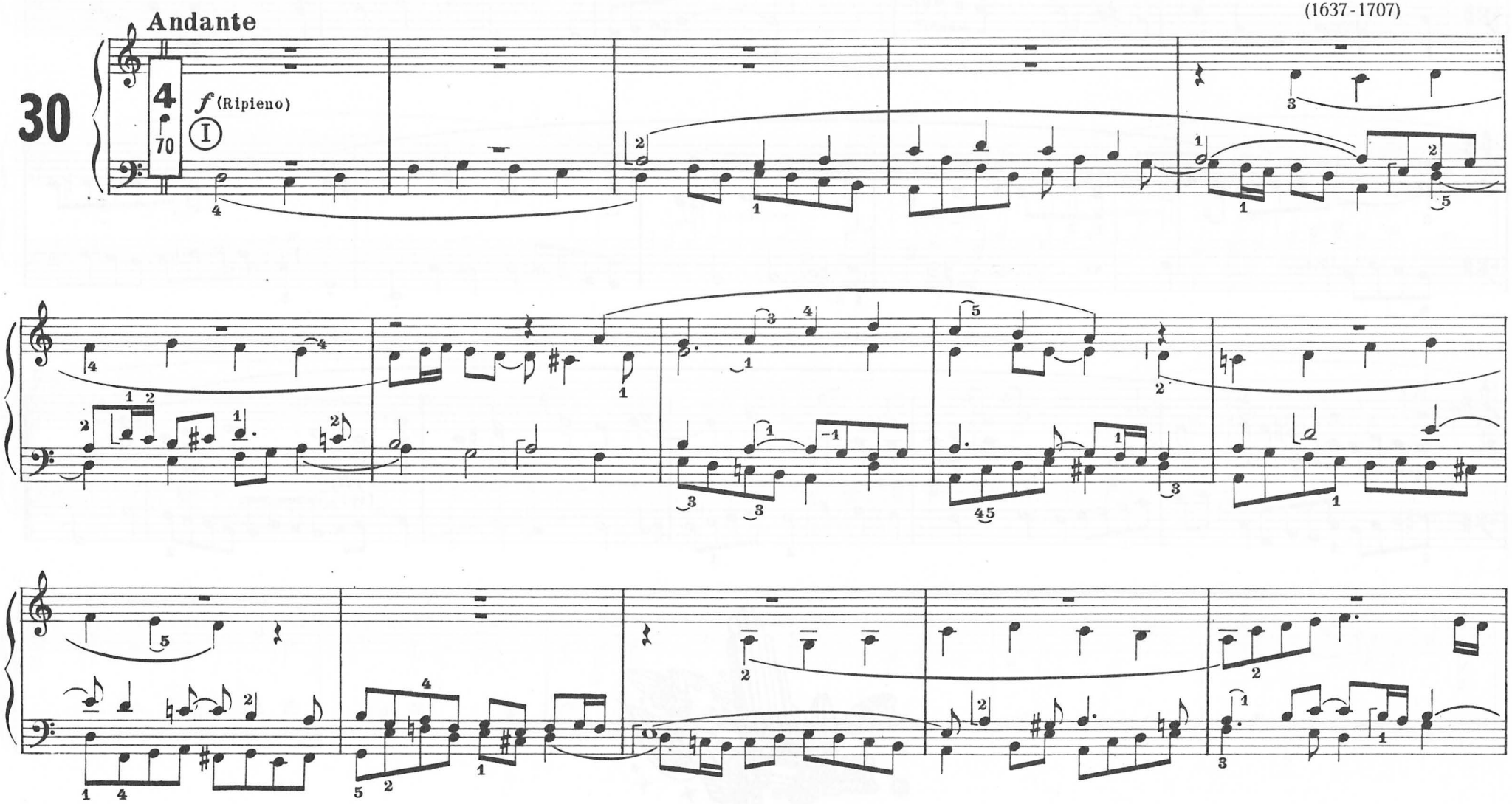
PRELUDIO

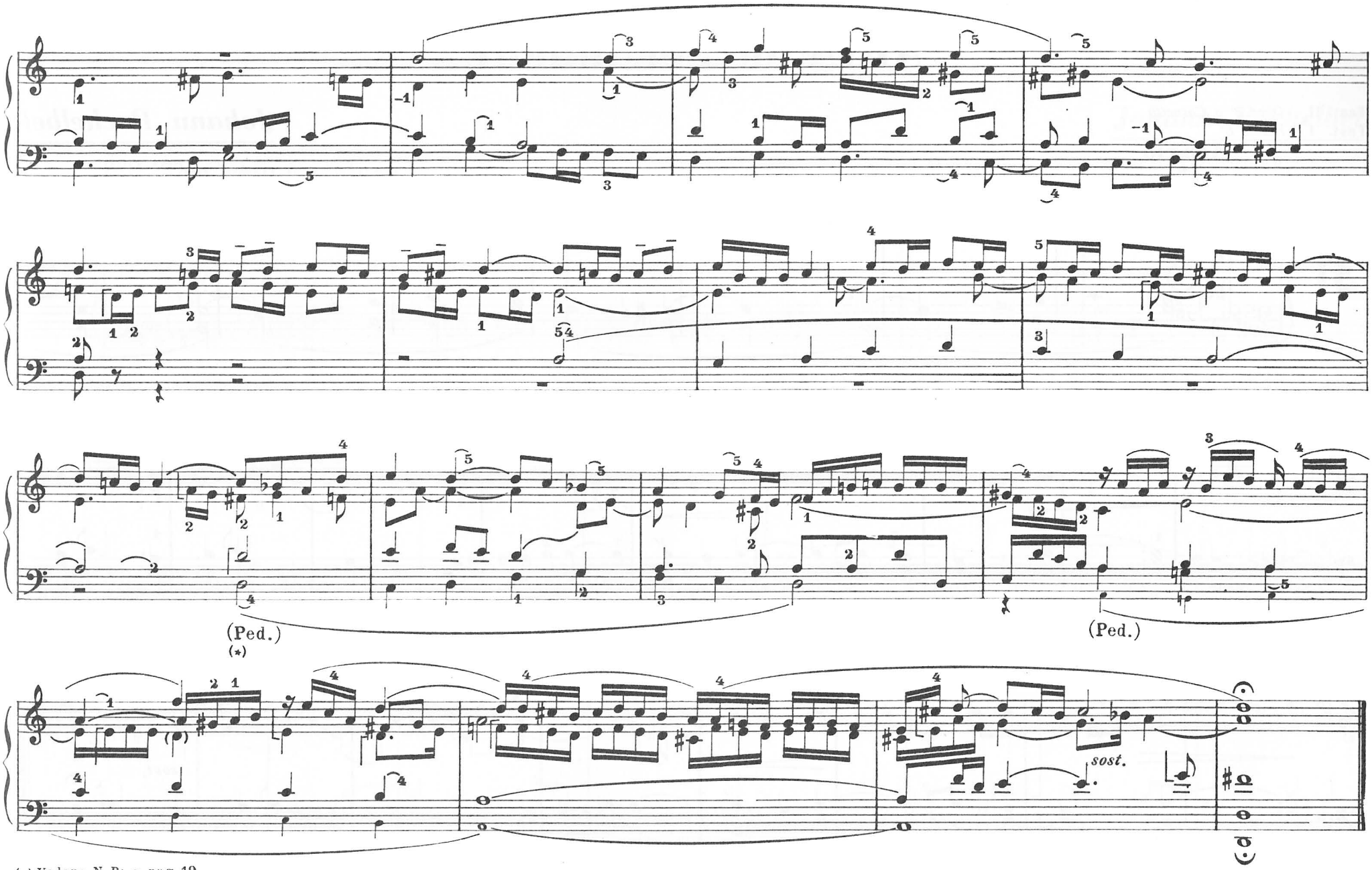
(sul "Victimae Paschali„)

Dietrich Buxtehude

(1637-1707)

30





(*) Vedere N.B. a pag. 19

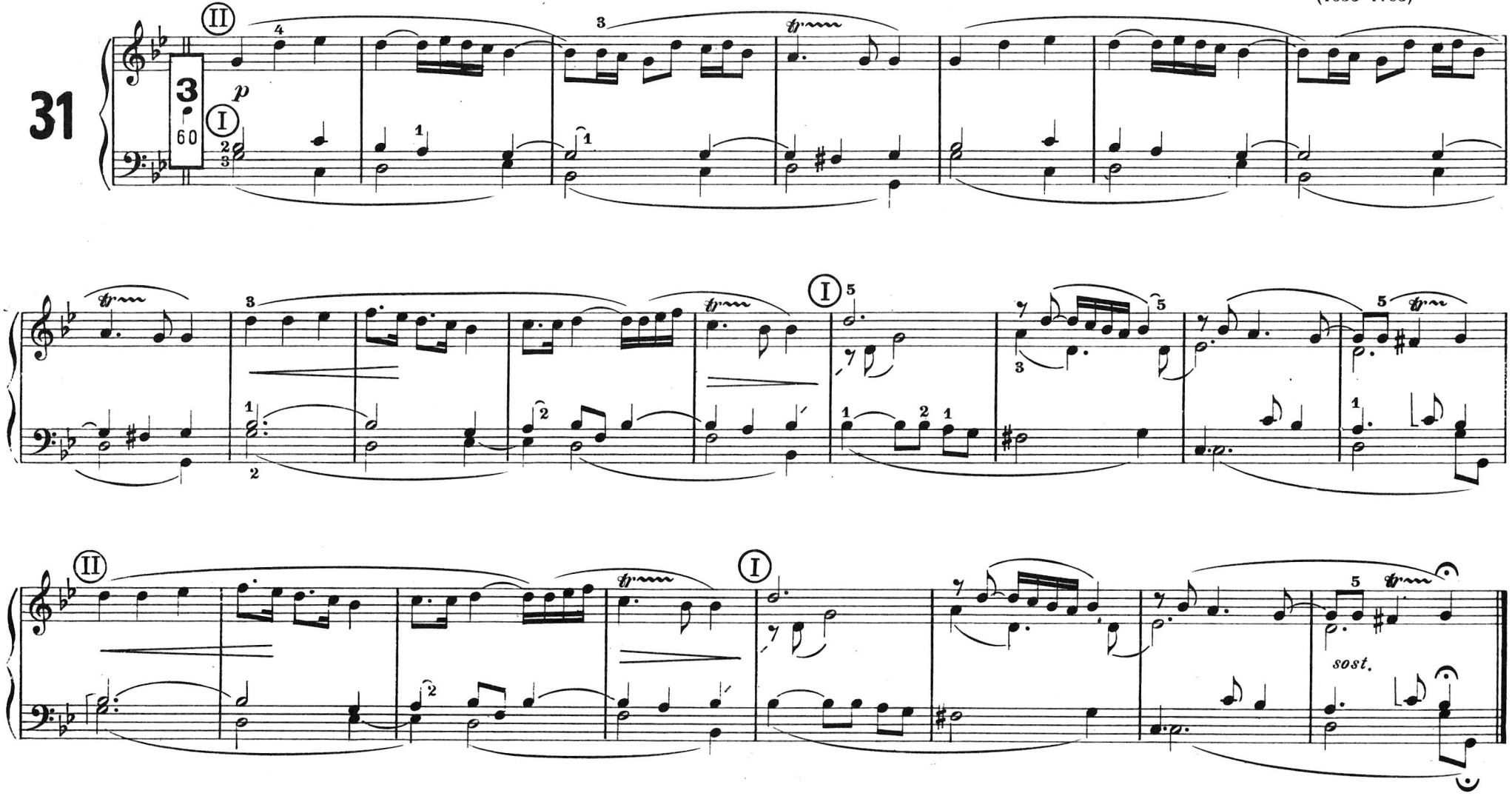
ARIA in Sol minore

Tast. II - *Oboe 8' o Cornetto*
Tast. I - *Flauto 8'*

Adagio

Johann Pachelbel

(1653-1703)



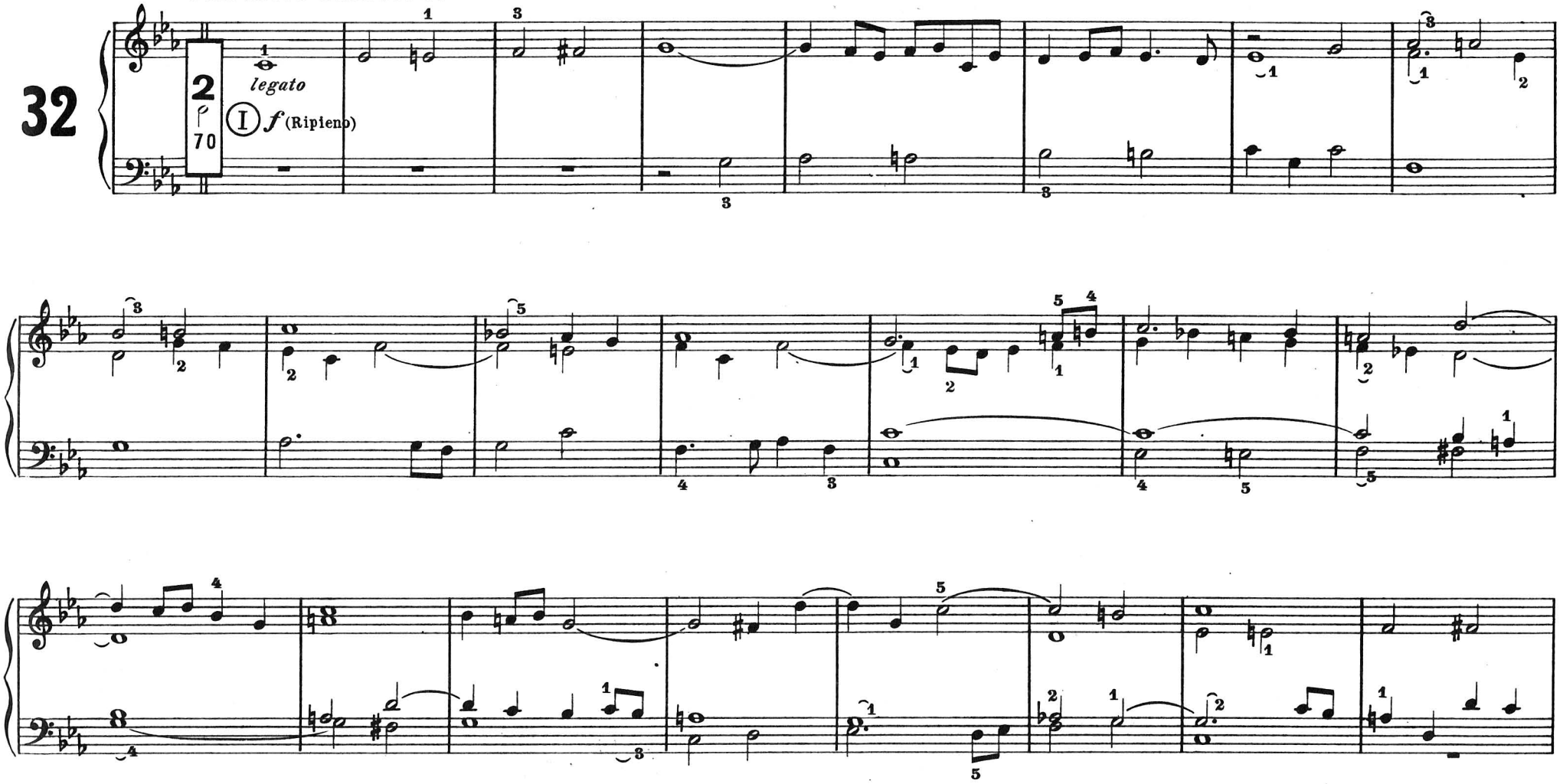
RICERCARE

Johann Pachelbel

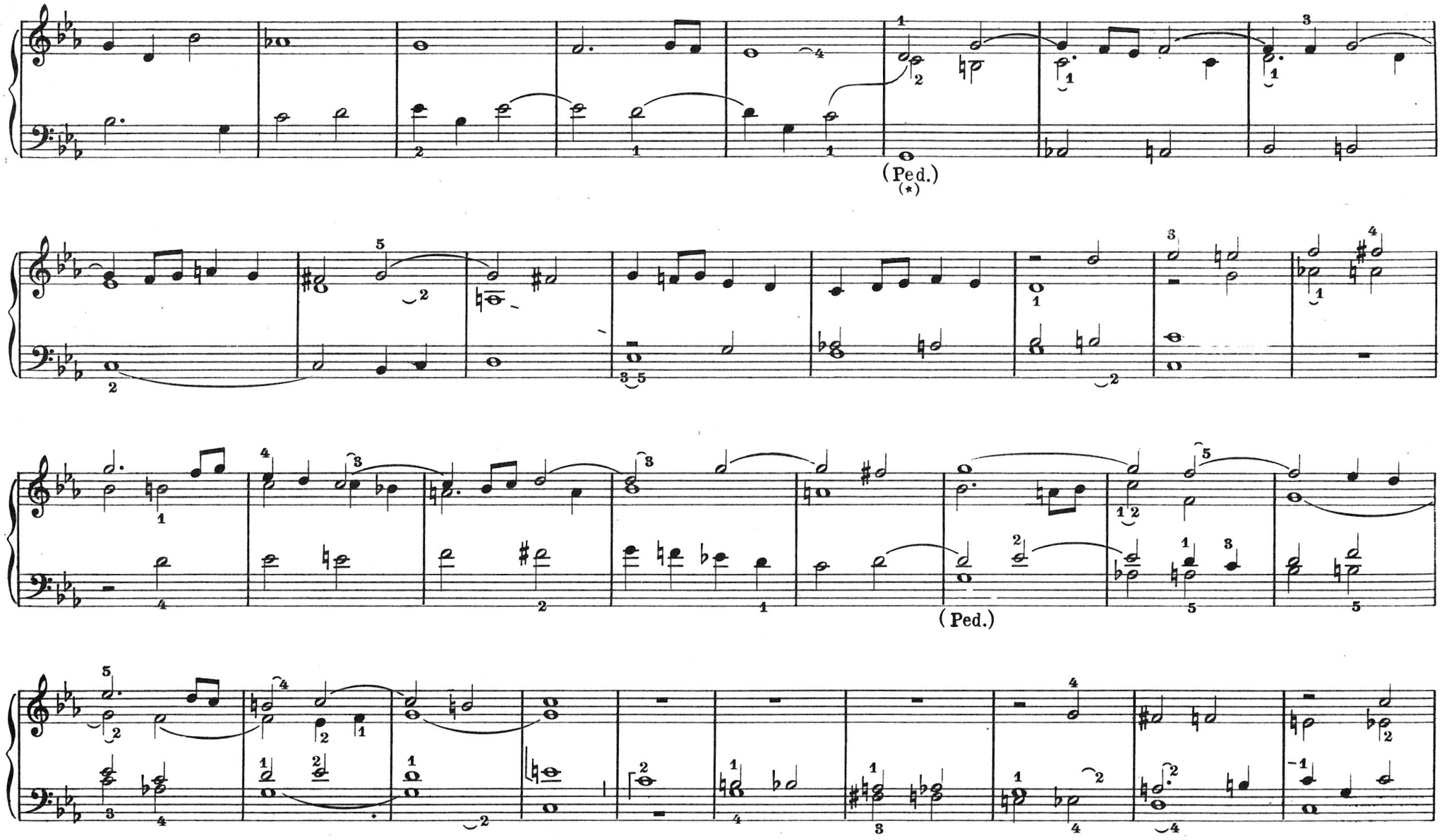
(1653-1703)

Con moto maestoso

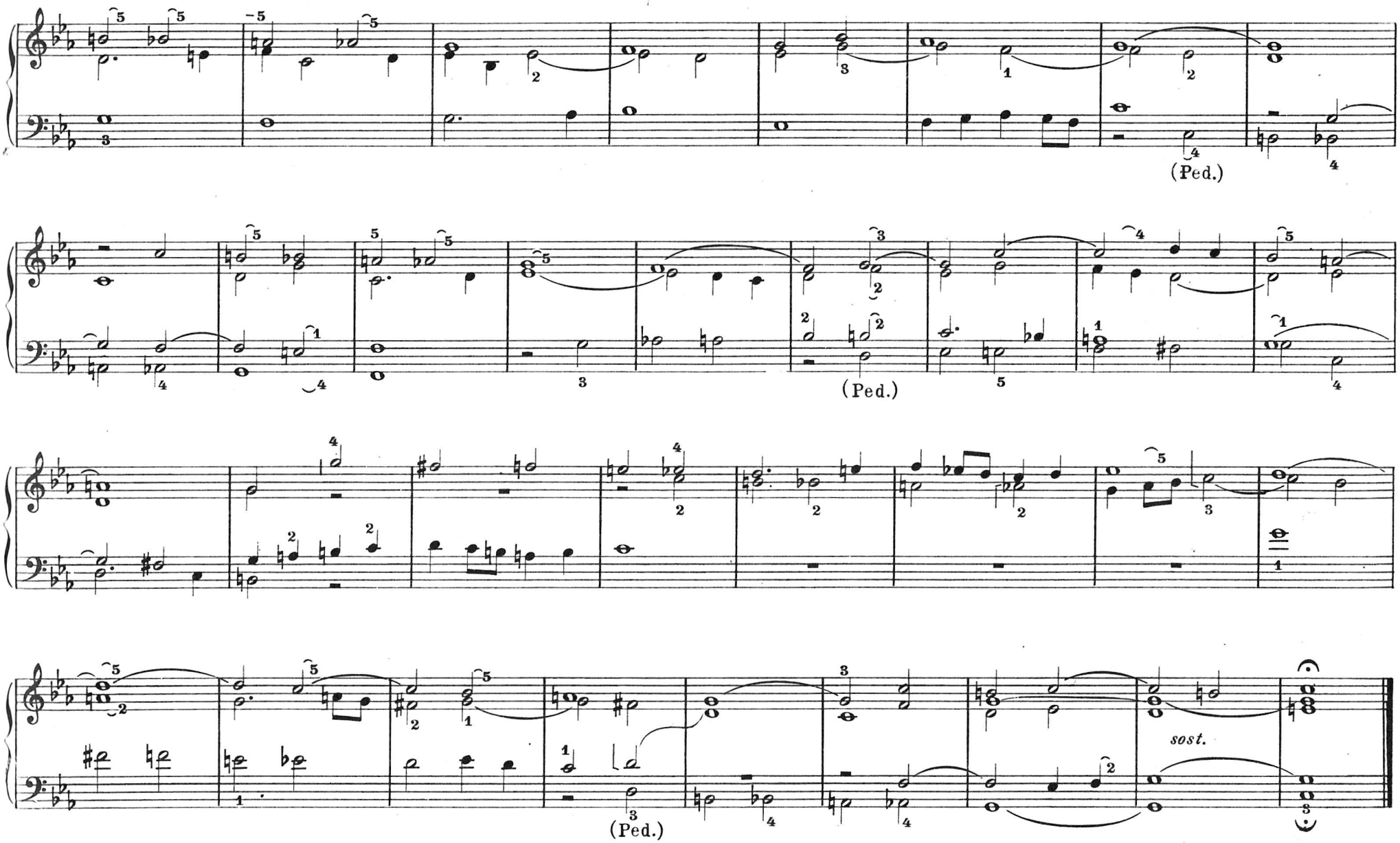
32



Numero 2775 delle EDIZIONI CARRARA



(*) Vedere N.B. a pag. 19


(Ped.)
(Ped.)
(Ped.)
sost.

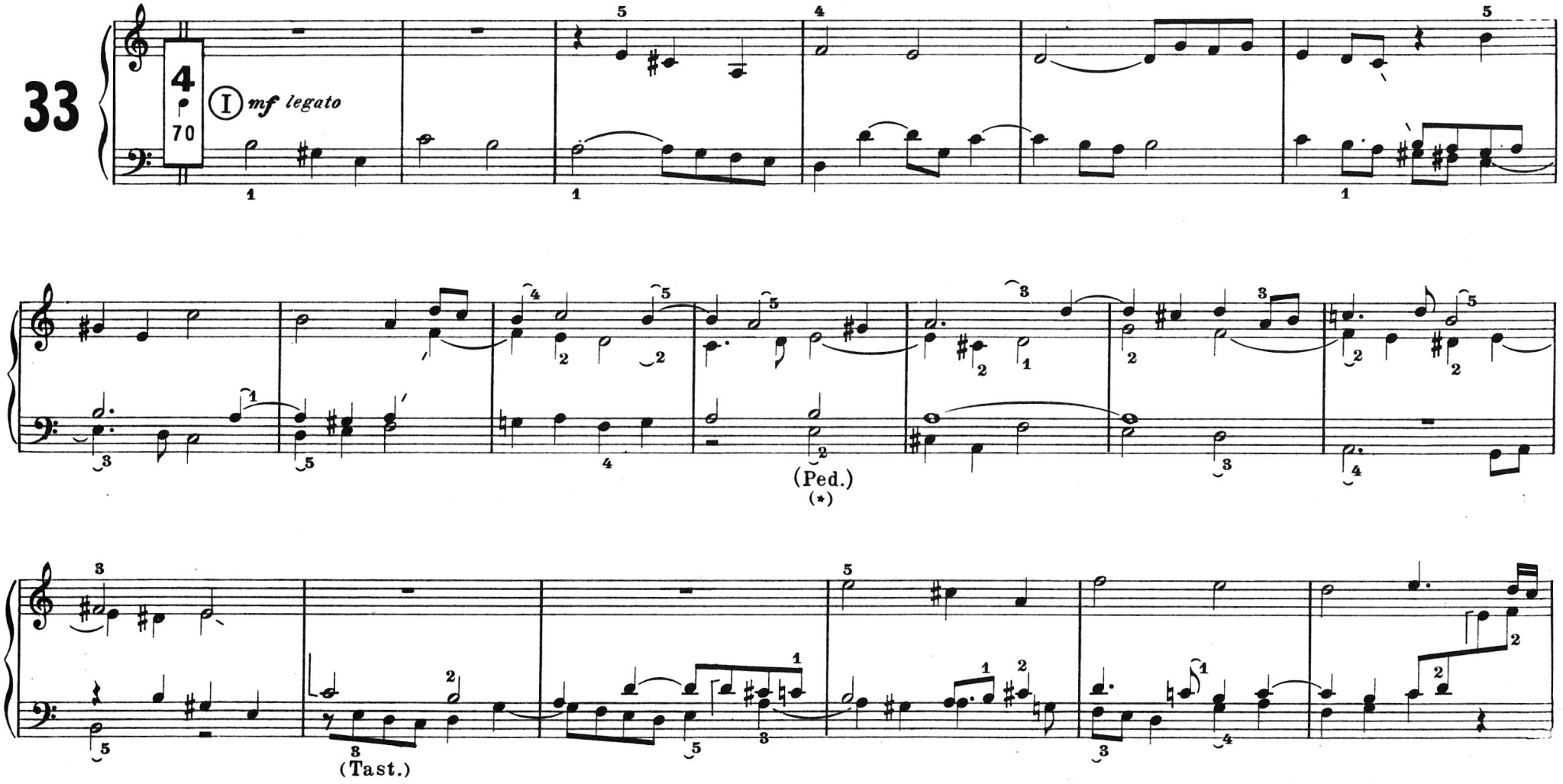
FUGHETTA

Tast. I - *Fondi di 8' e 4'*

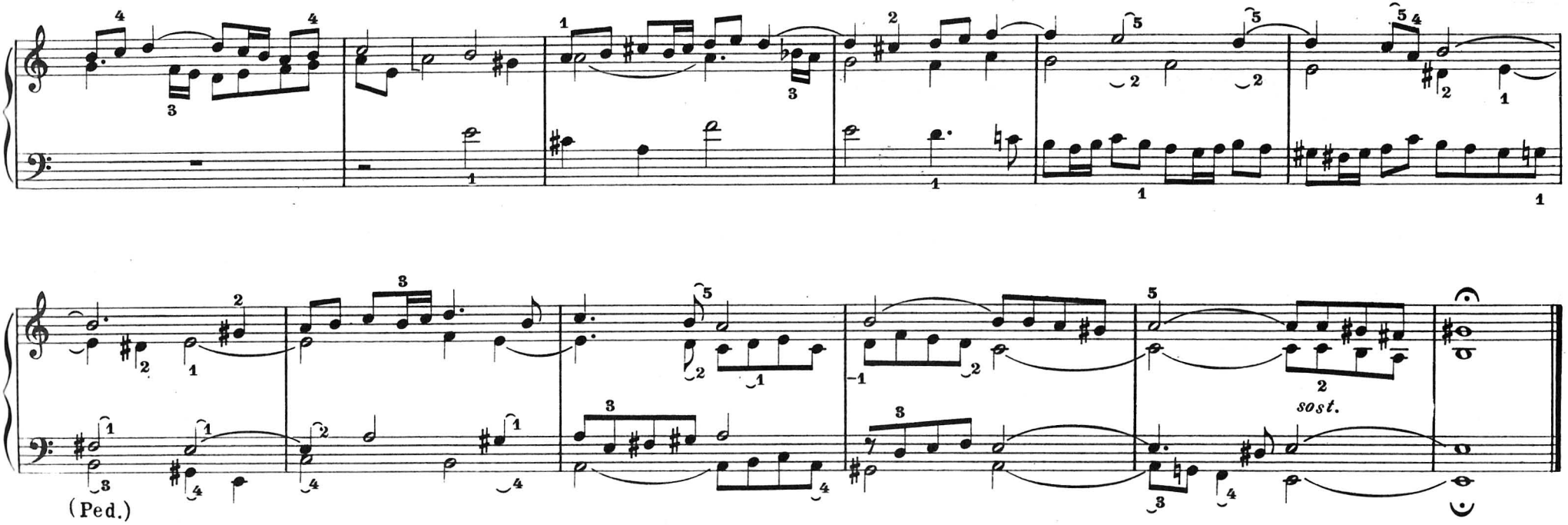
Johann Pachelbel

(1653-1703)

Moderato



(*) Vedere N. B. a pag. 19

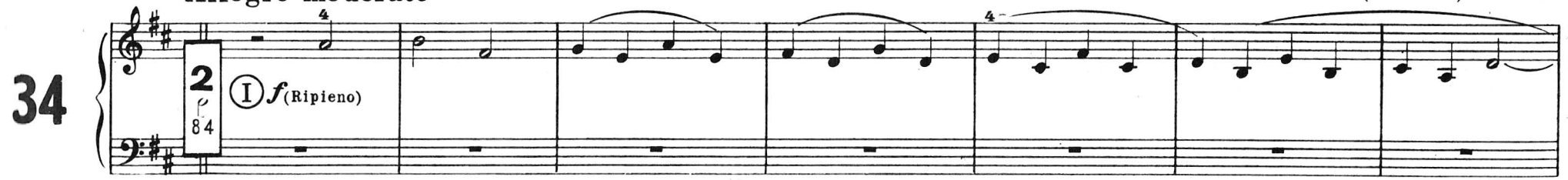


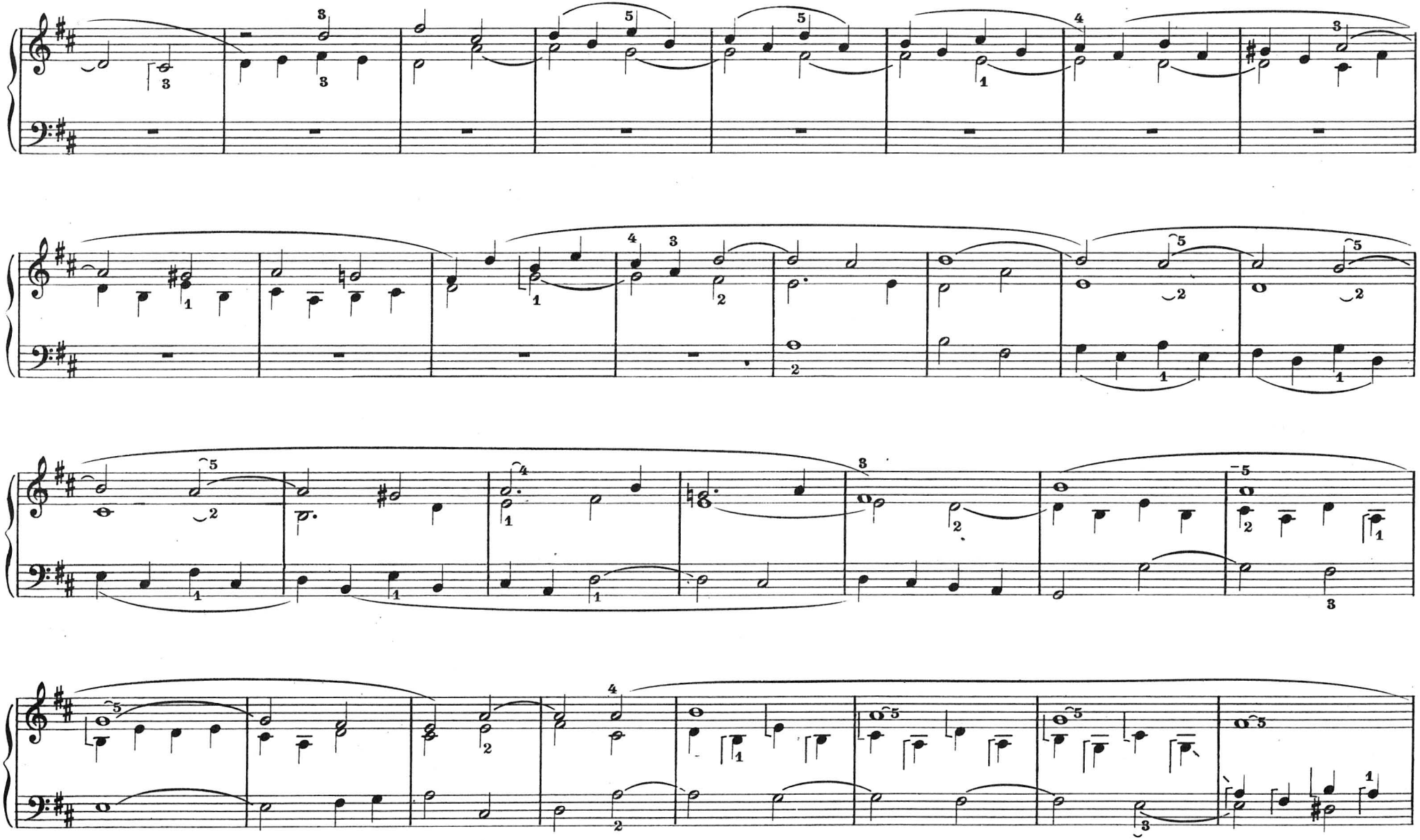
FUGA in Re maggiore

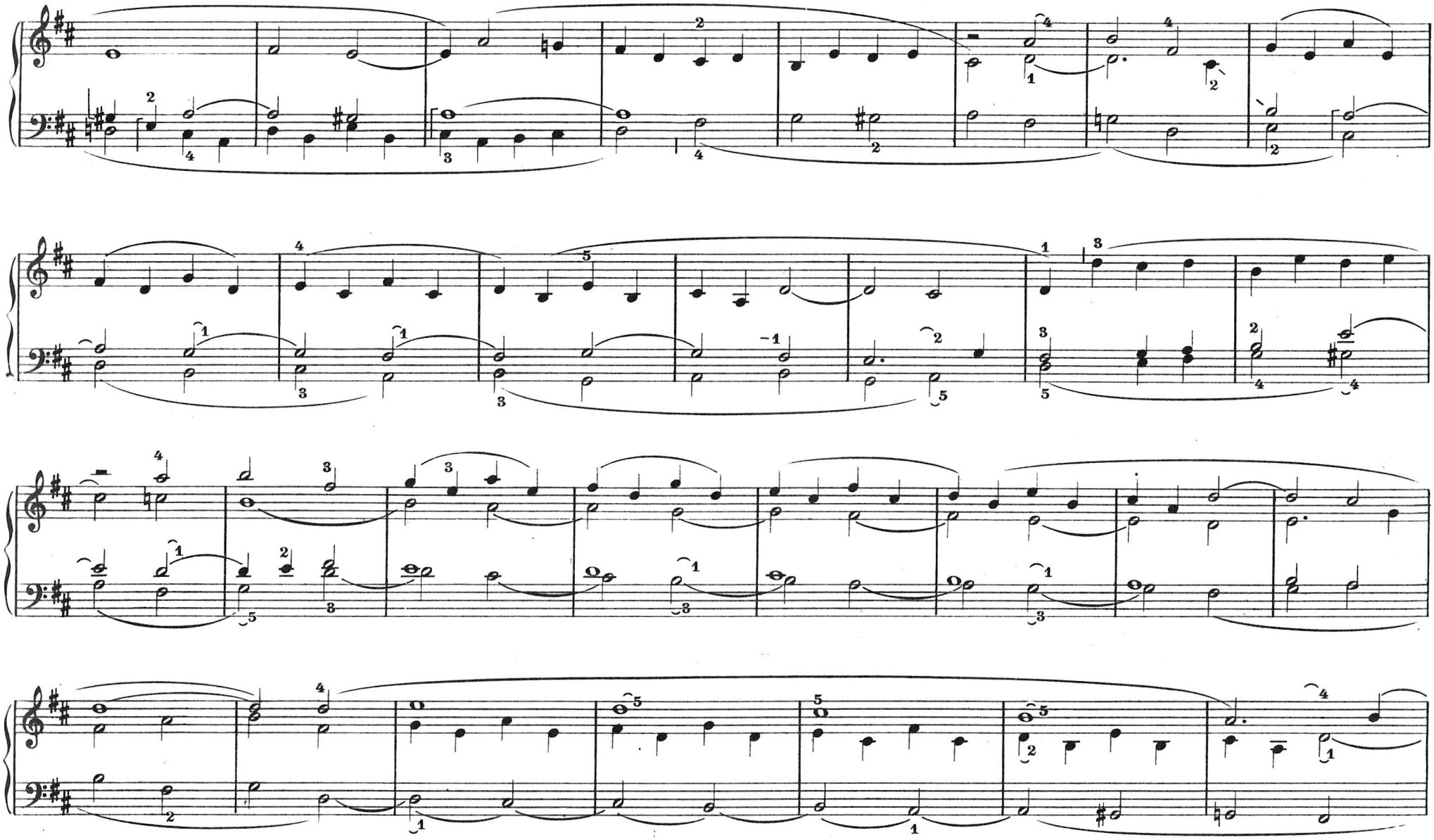
Johann Pachelbel

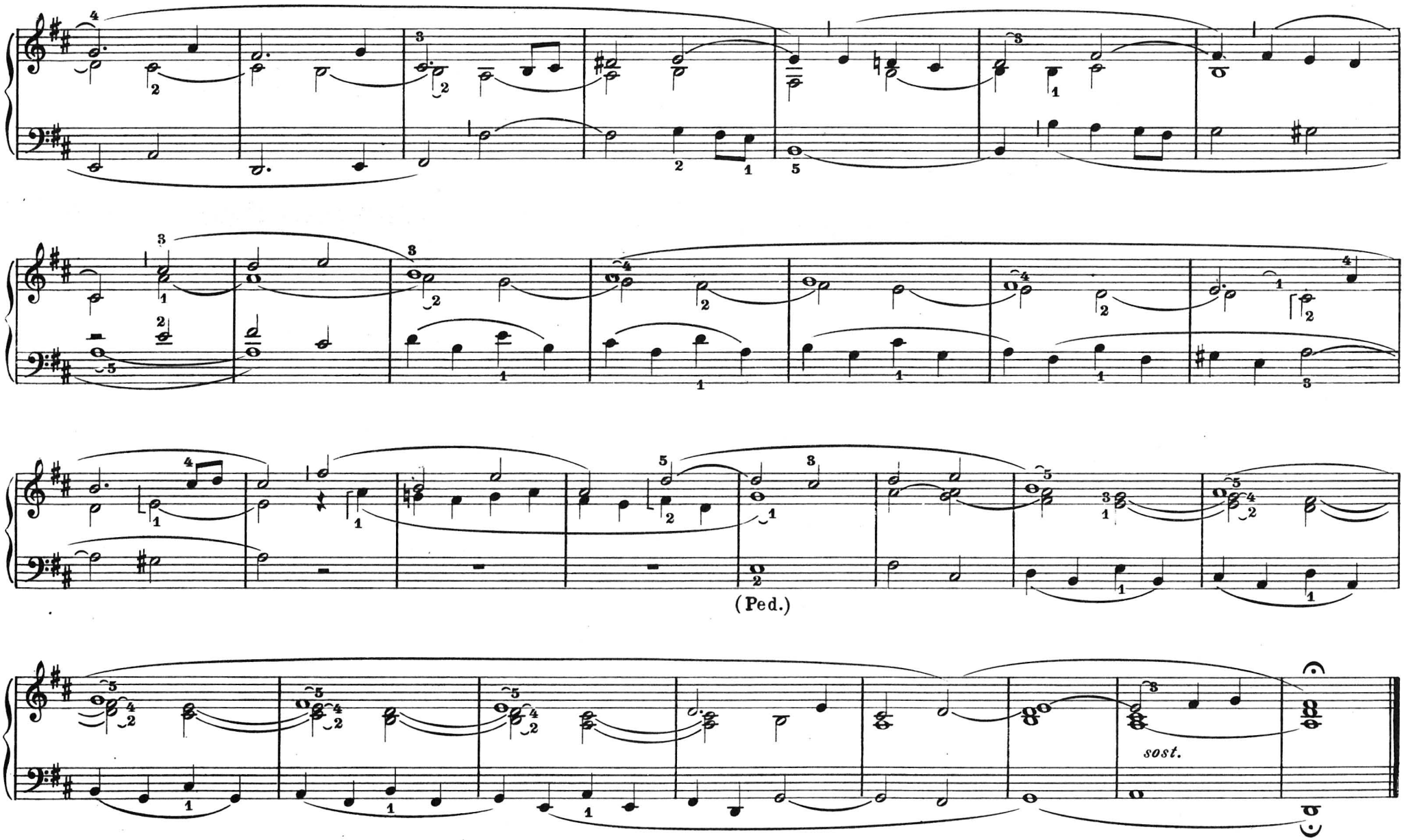
(1653-1703)

Allegro moderato








(Ped.)
sost.

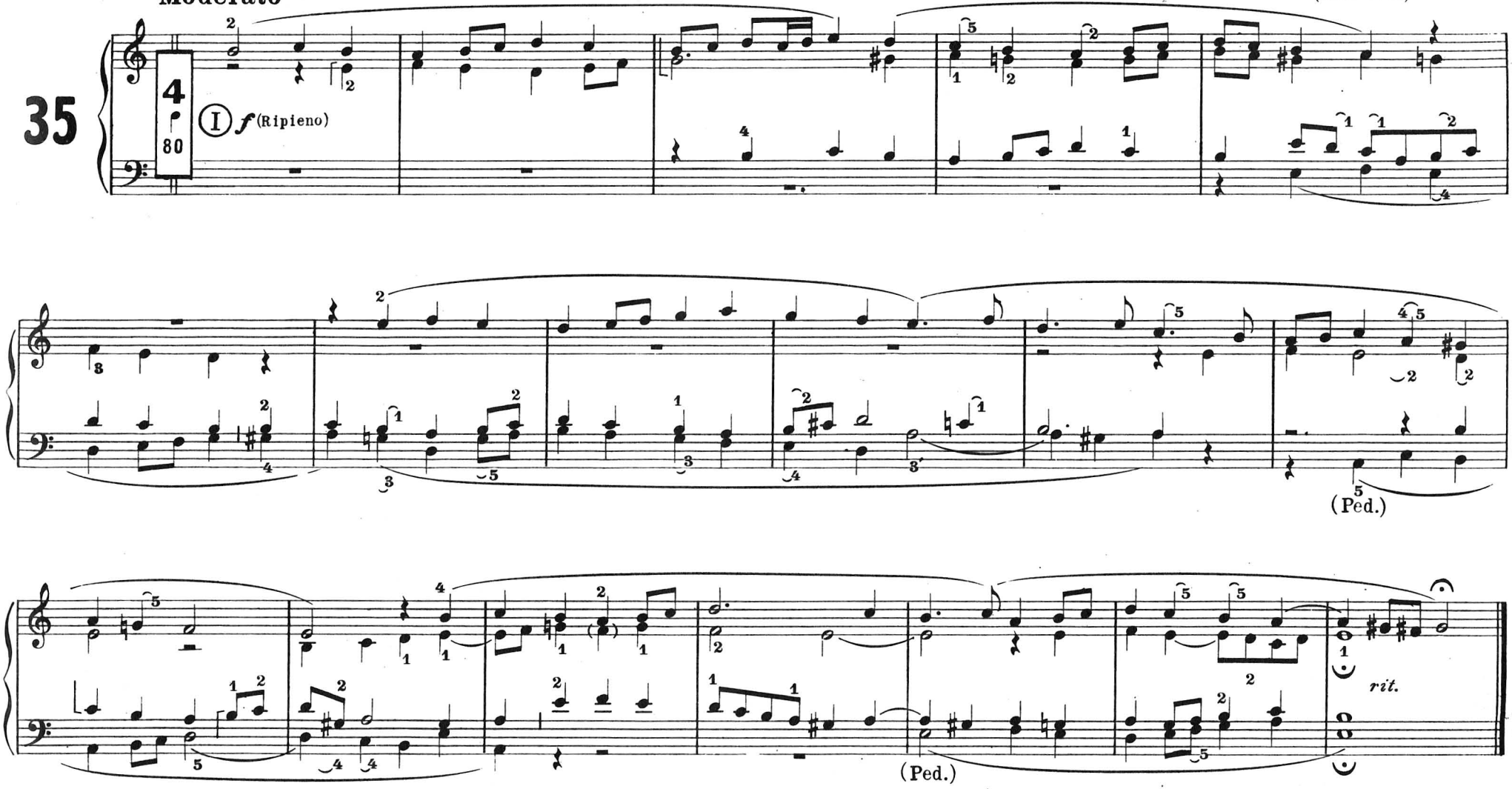
INTERLUDIO

Johann Pachelbel

(1653-1703)

Moderato

35



LARGO

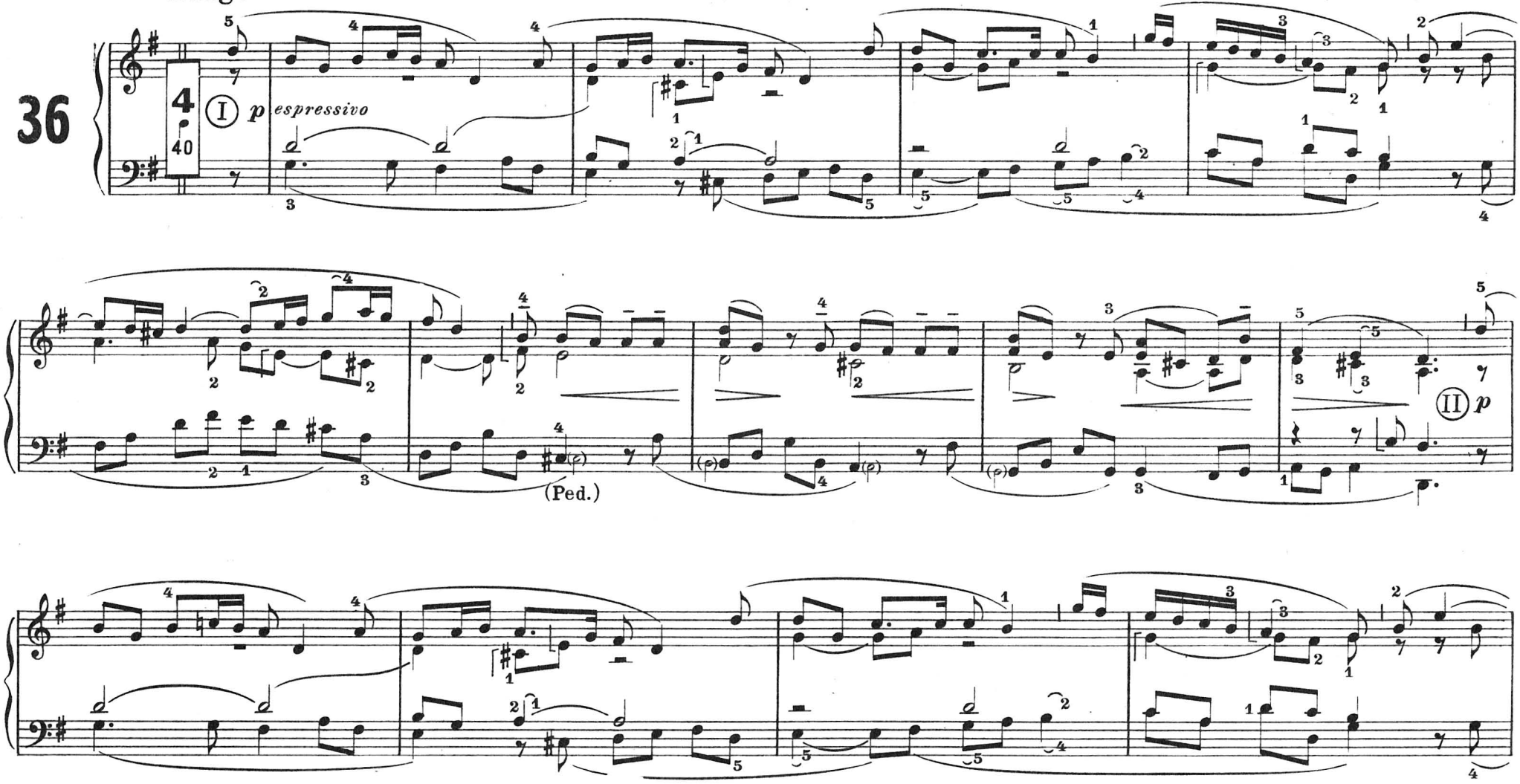
(dalla "Sonata IX per violino„)

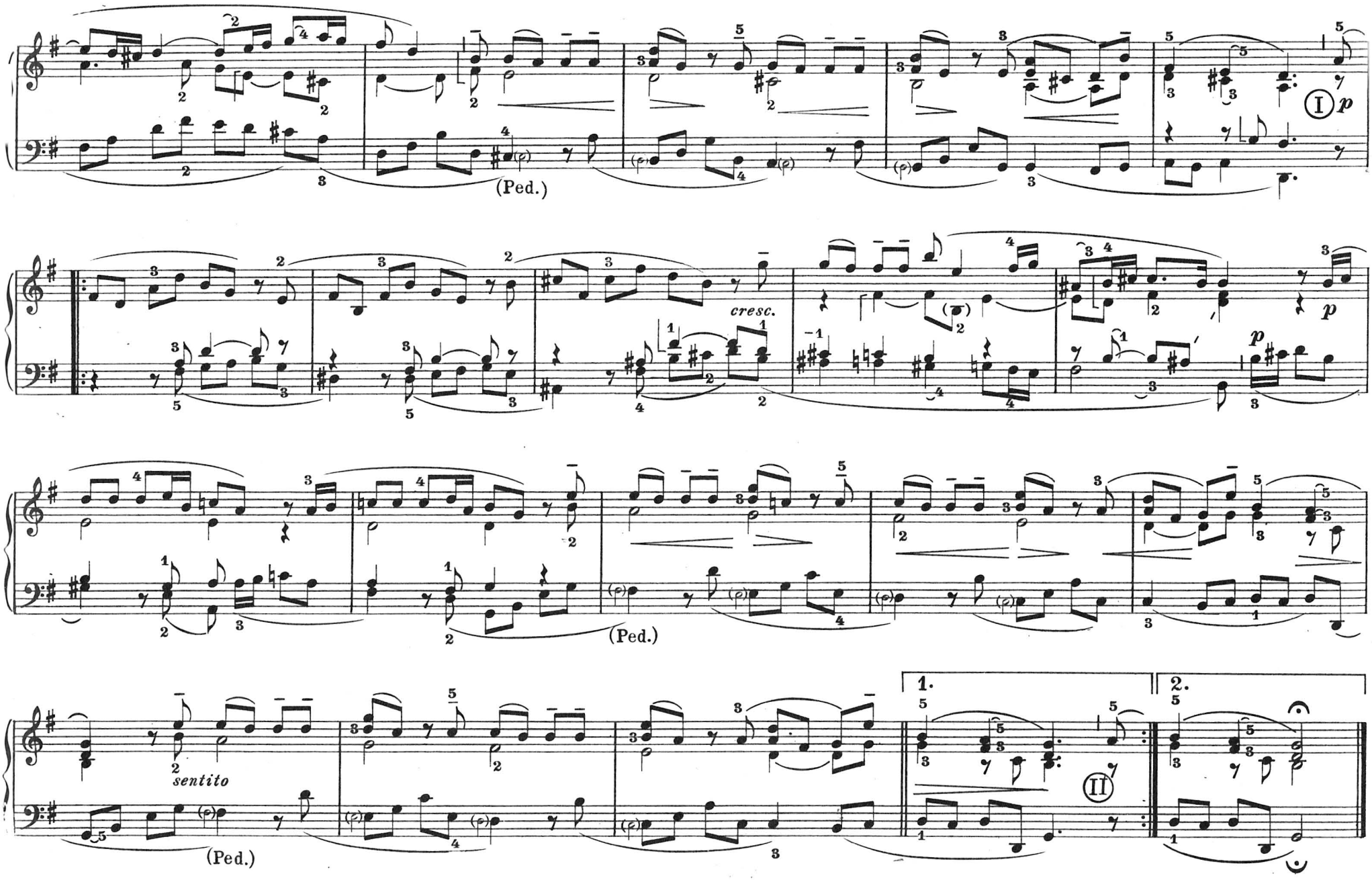
Tast. II - *Voce celeste*
Tast. I - *Voce umana (o altri registri dolci di 8')*

Arcangelo Corelli

(1653-1713)

Largo





Numero 2775 delle EDIZIONI CARRARA

PASTORALE

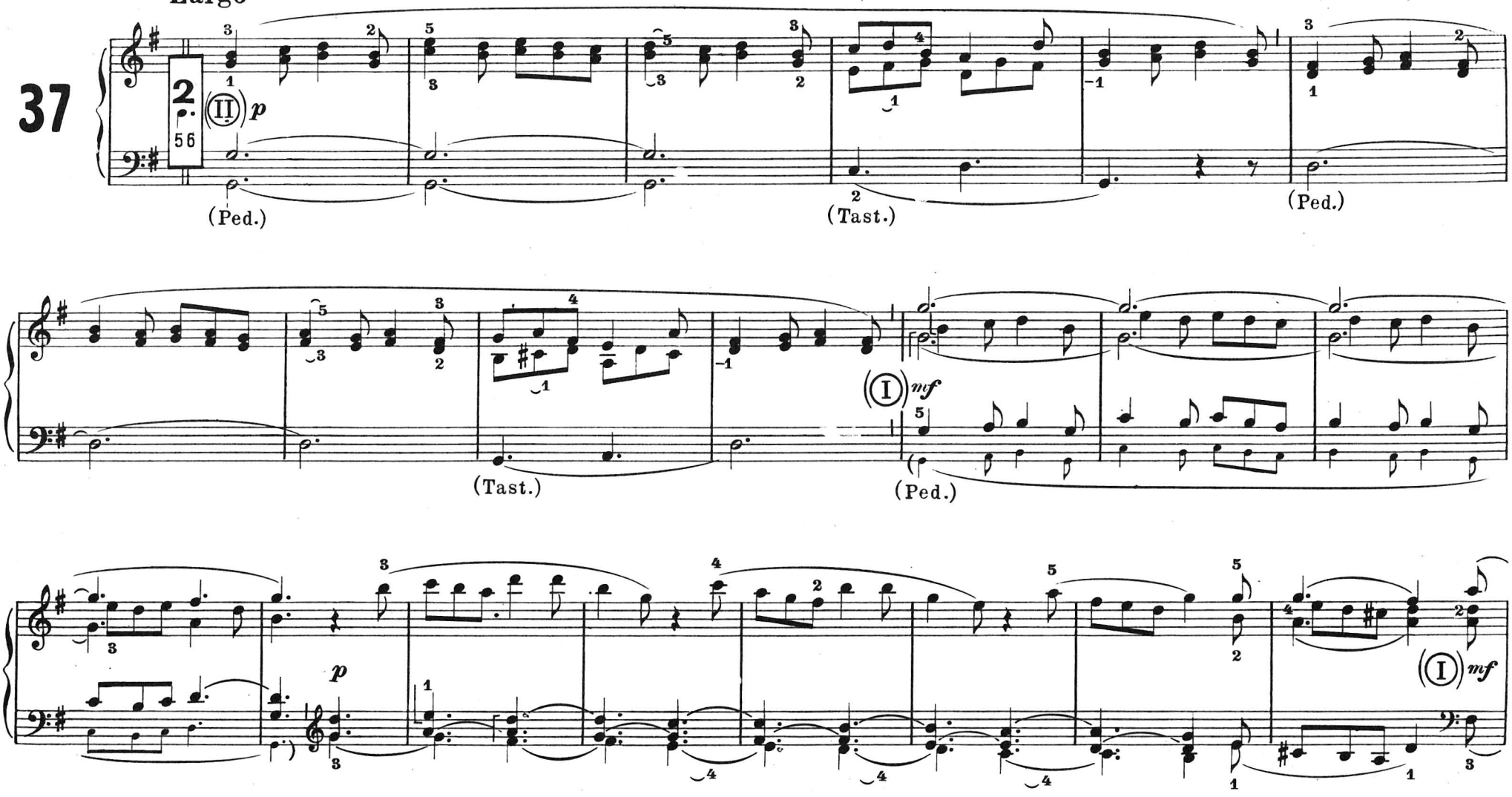
(dal "Concerto per la notte di Natale„)

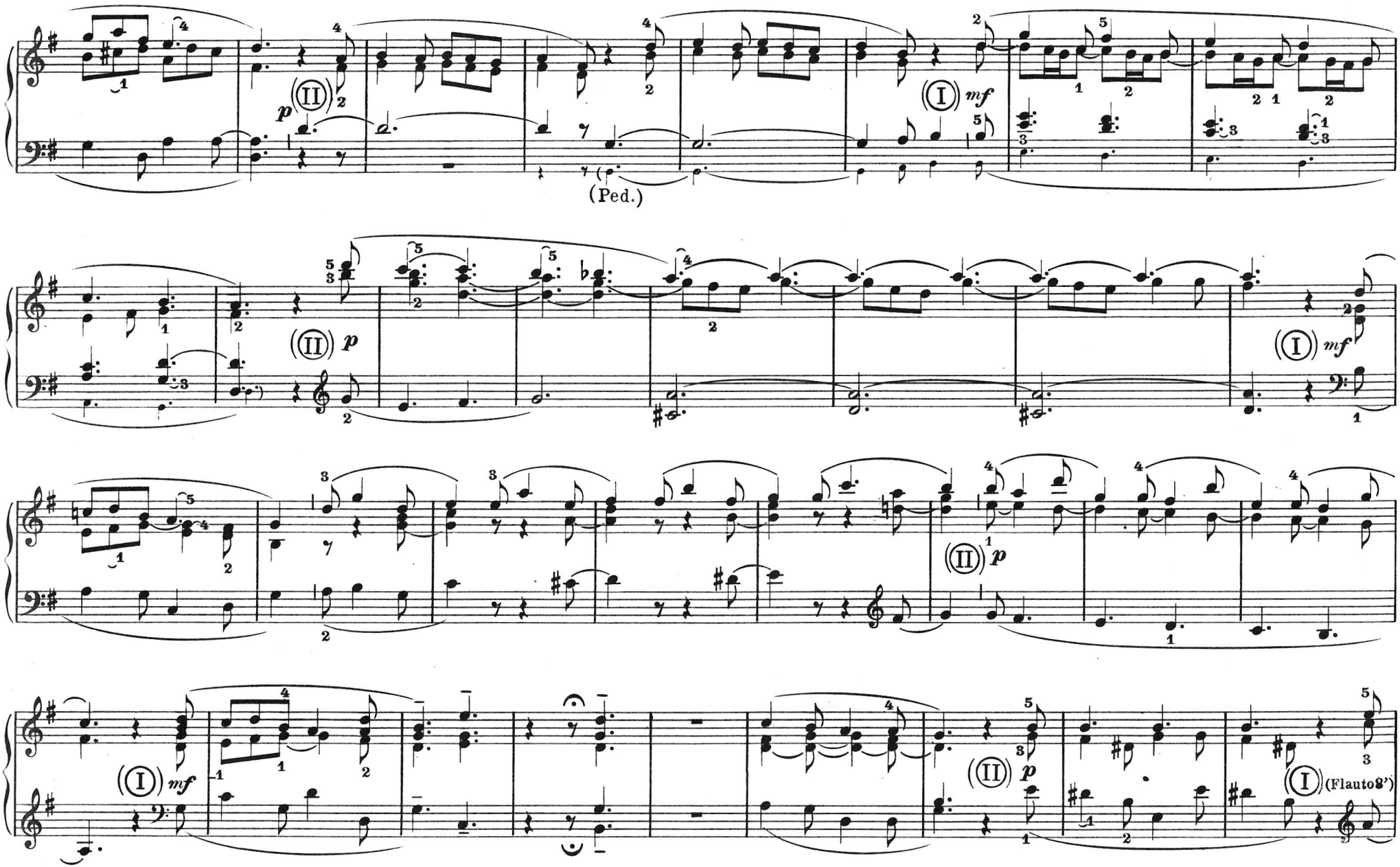
Tast. II - *nei* p: *Flauto 8'*
Tast. I - *nei* mf: *Principale 8' - Voce umana*
(opp.: Principale 8' - Voce celeste)

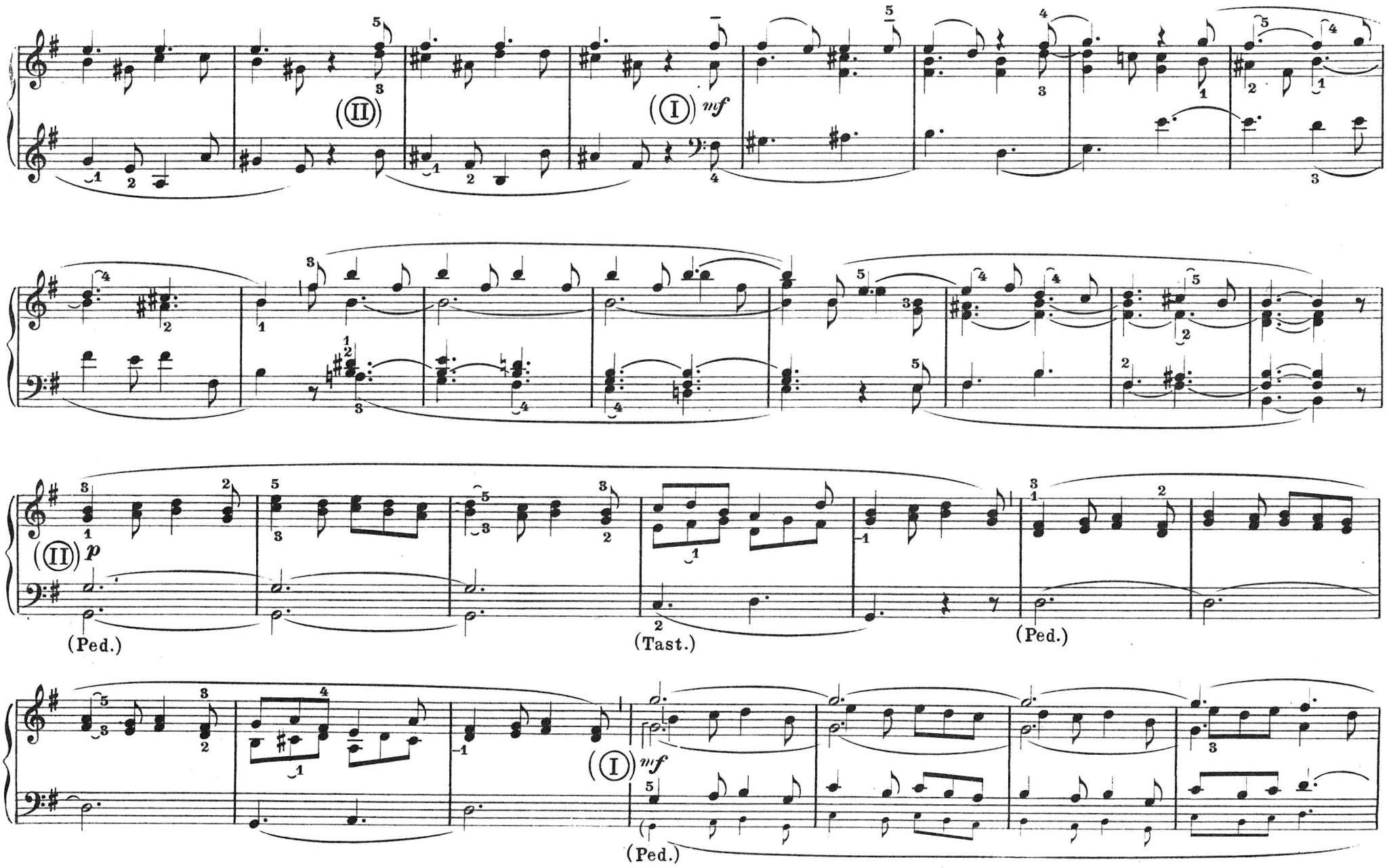
Arcangelo Corelli

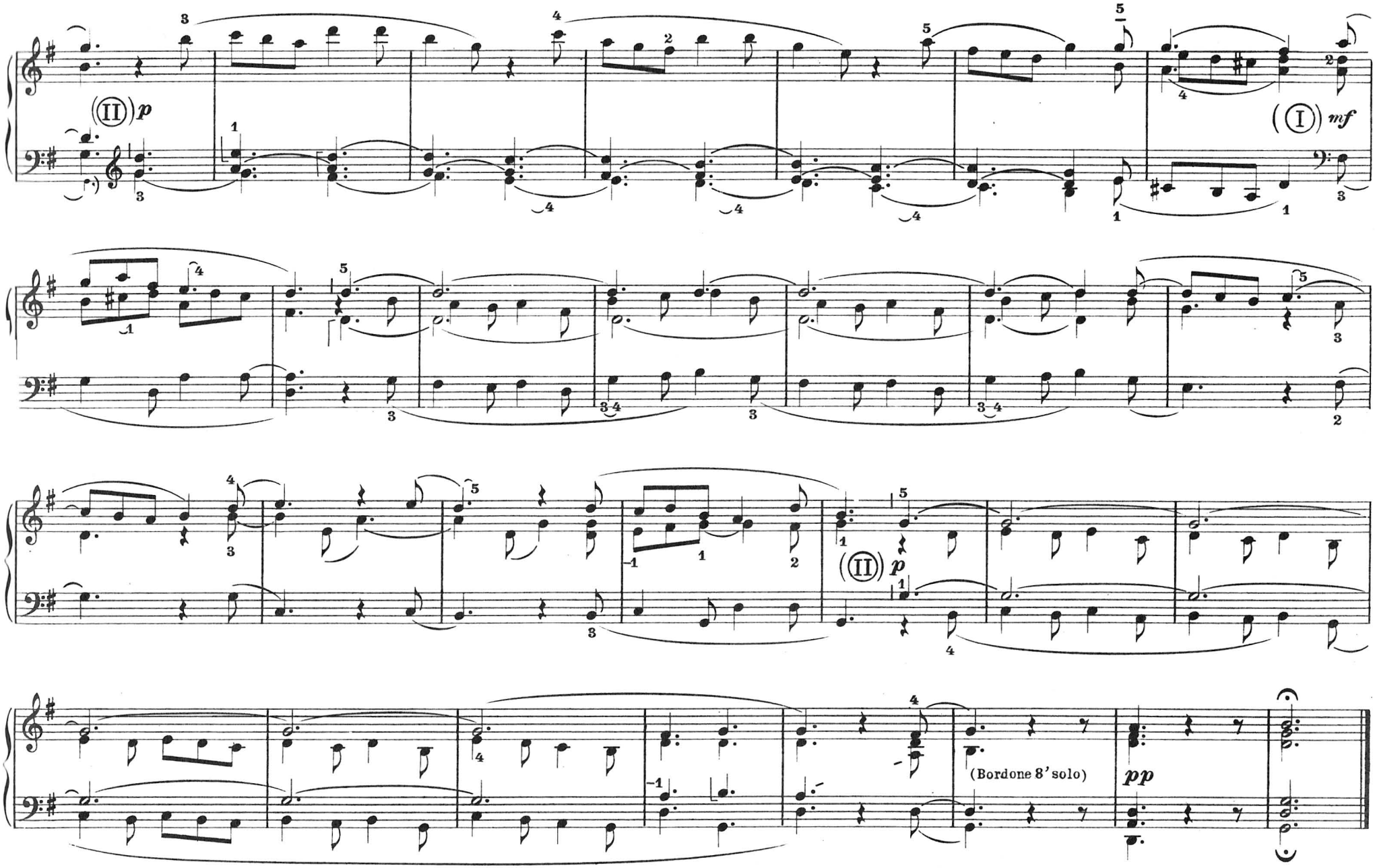
(1653-1713)

Largo




(Ped.)
(Flauto8')


(II)
(I) mf
(II) p
(Ped.)
(Tast.)
(Ped.)
(I) mf
(Ped.)


(II) p
(I) mf
(II) p
(Bordone 8' solo)
pp

Tast. I - *Voce umana (opp. Fondi 8' e 4')*
N.B. - Volendo eseguire la melodia del Corale in forma solistica, si può adottare la seguente registrazione:
Tast. II (mano destra) - *Ancia di 8'*
Tast. I (mano sinistra) - *Flauti 8' e 4'*
Pedale - *Subbasso 16' - Bordone 8'*

PRELUDIO

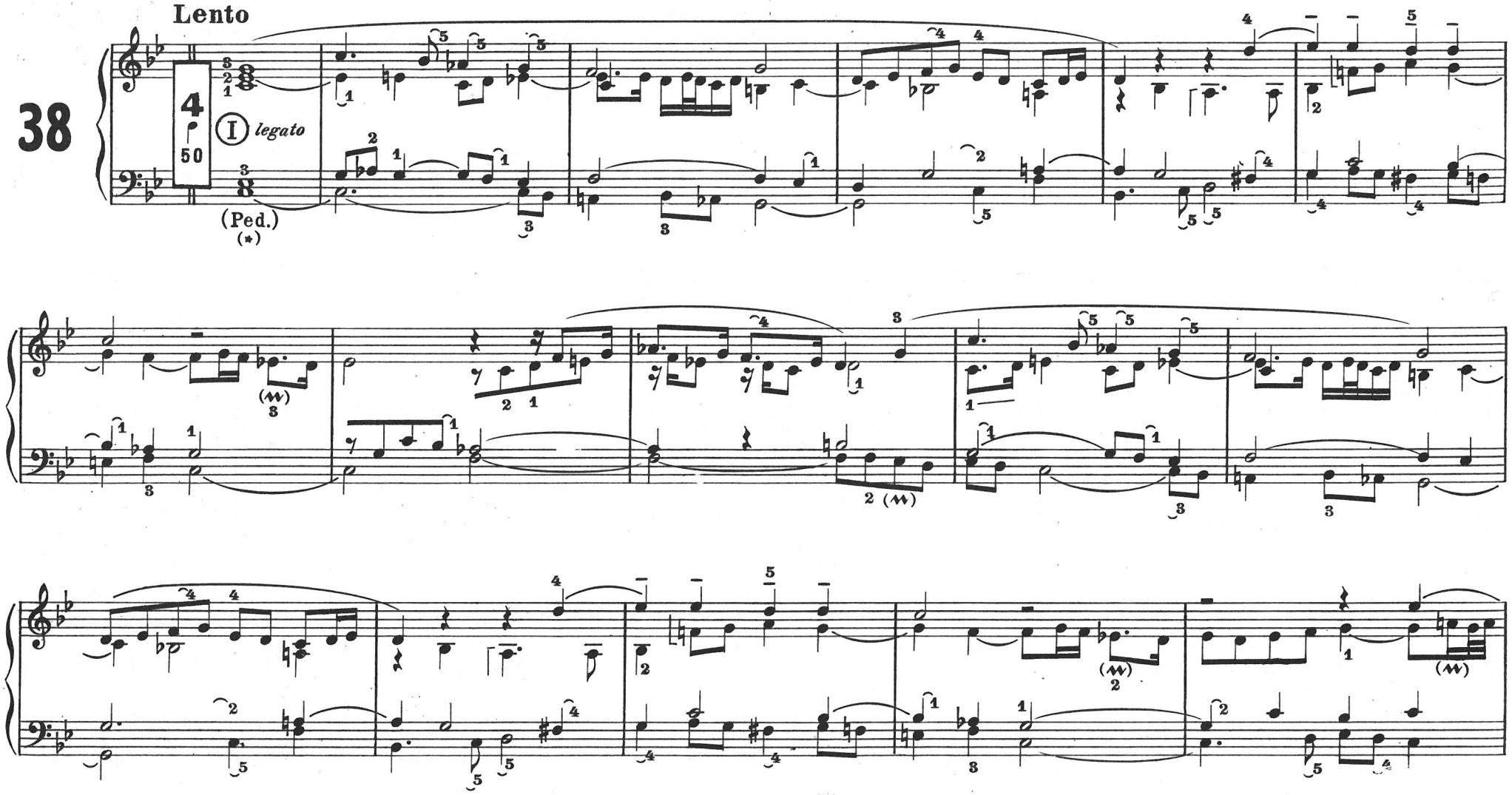
al Corale "Ach Herr, mich armen Sunder,,
(Ah, Signore, me povero peccatore)

Johann Kuhnau

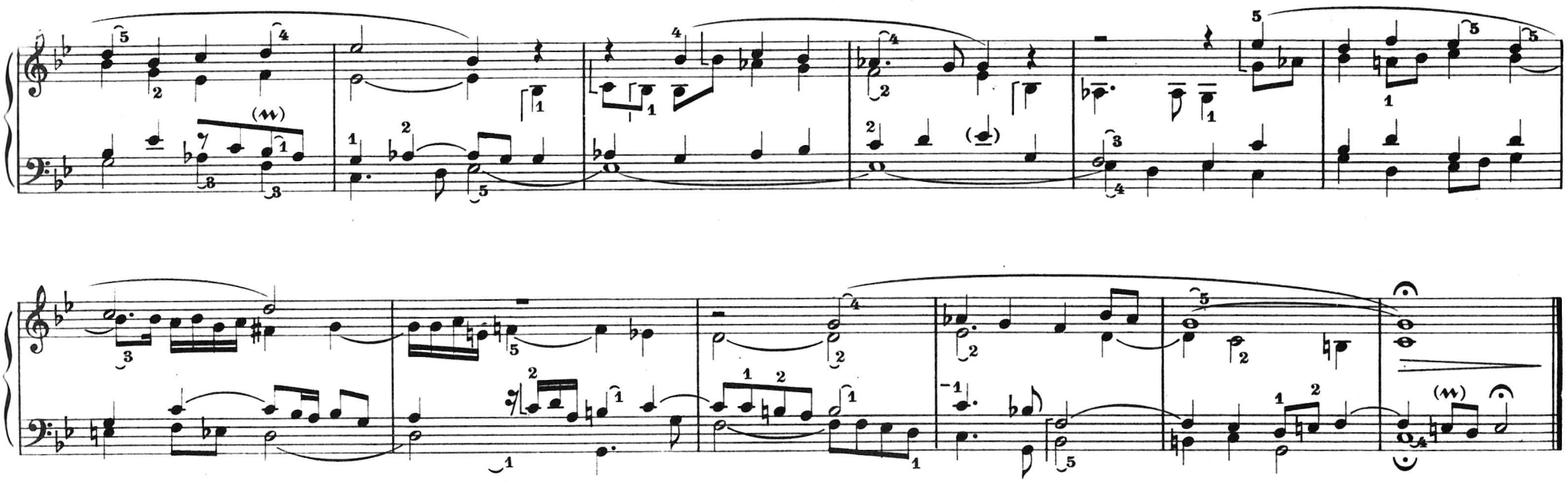
(1660-1722)

38

Lento



(*) Vedere N.B. a pag. 19



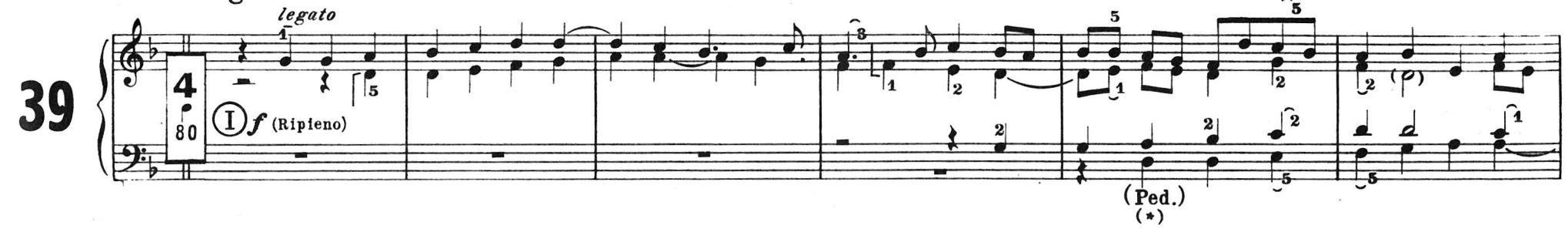
PRELUDIO

al Corale "Auf meinen lieben Gott,,
(Al mio amato Dio)

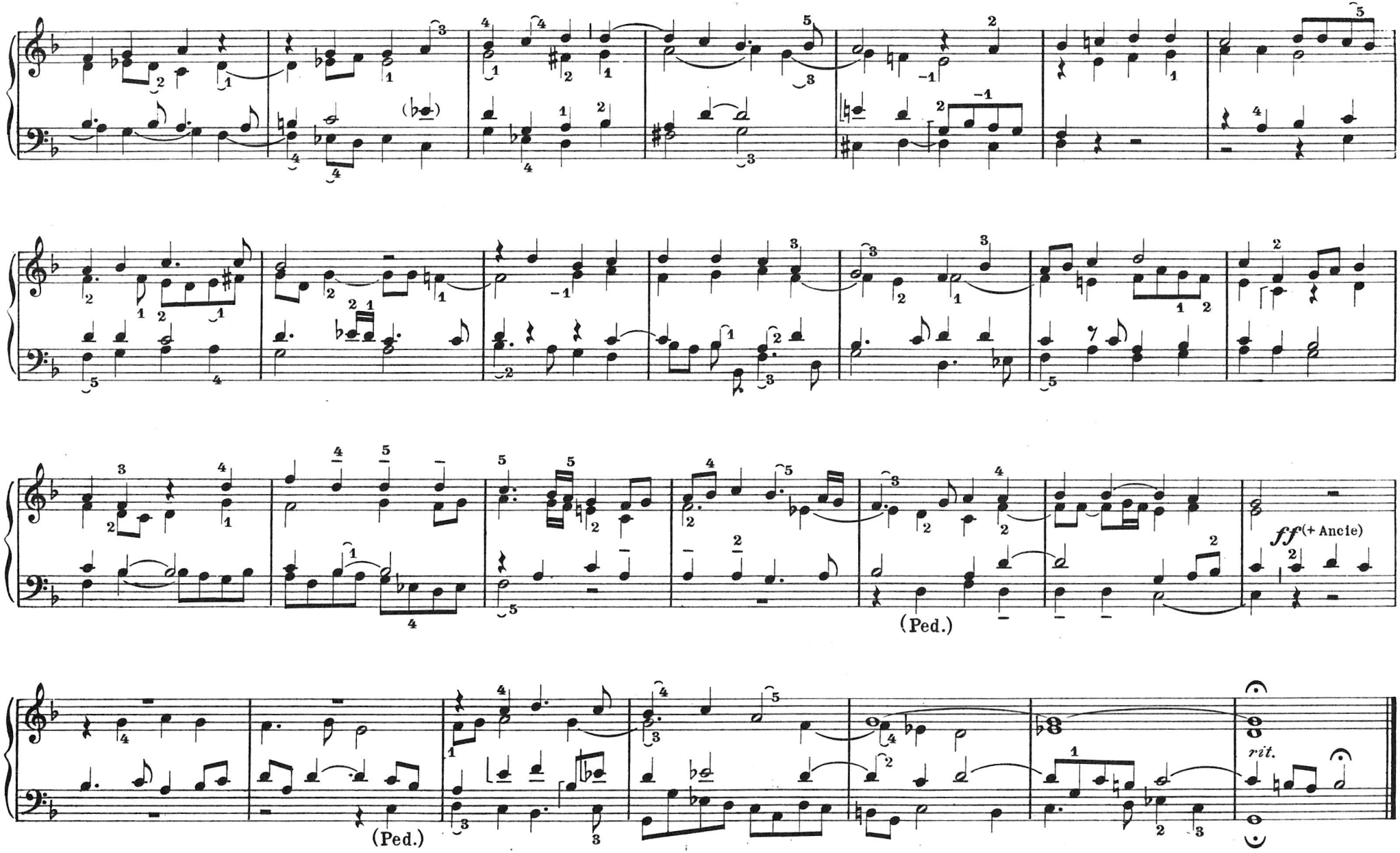
J(ohann) K(uhnau)

(1660-1722)

Allegro moderato



(*) Vedere N. B. a pag. 19

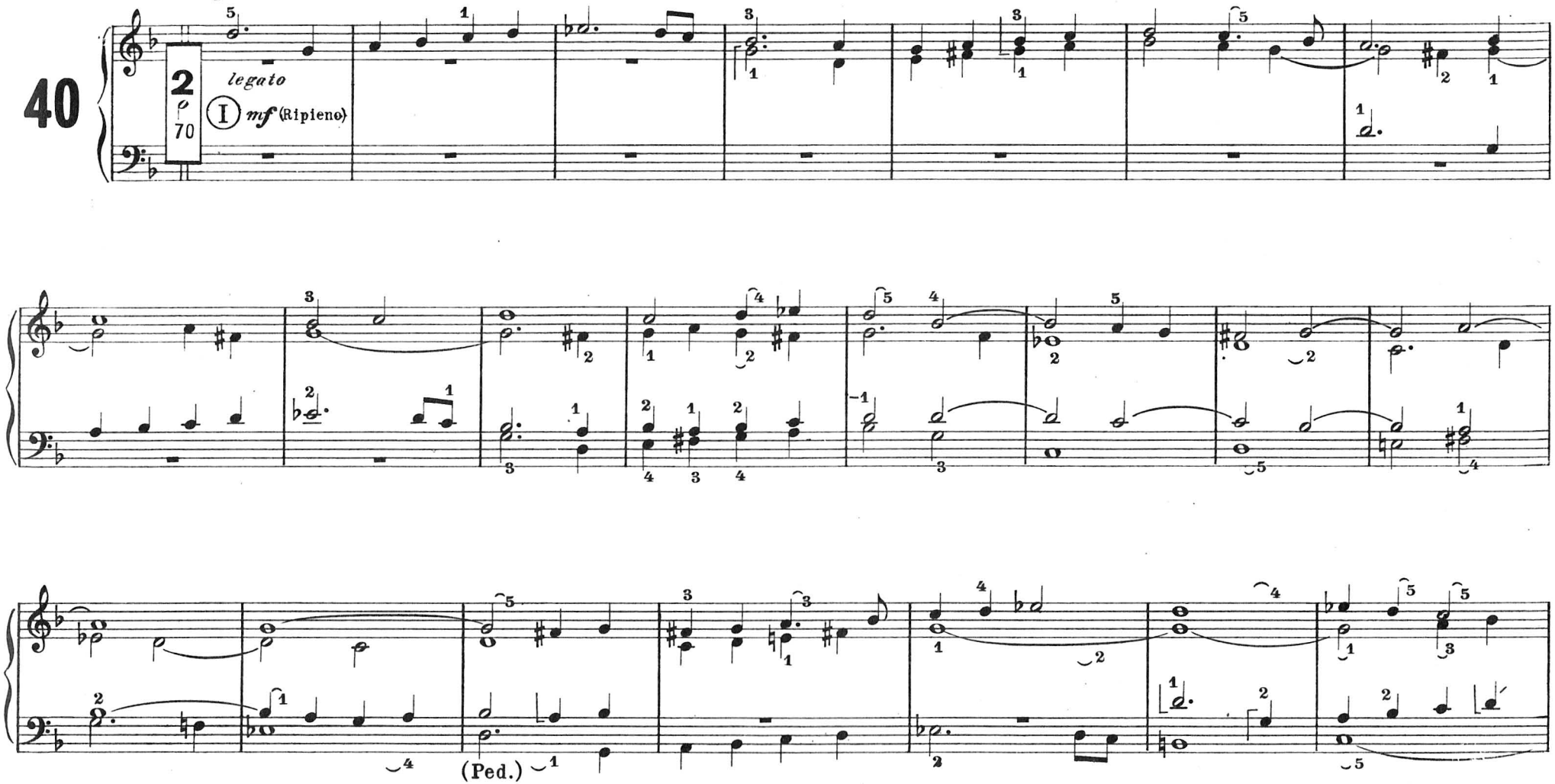

ff (+ Ancie)
(Ped.)
(Ped.)
rit.

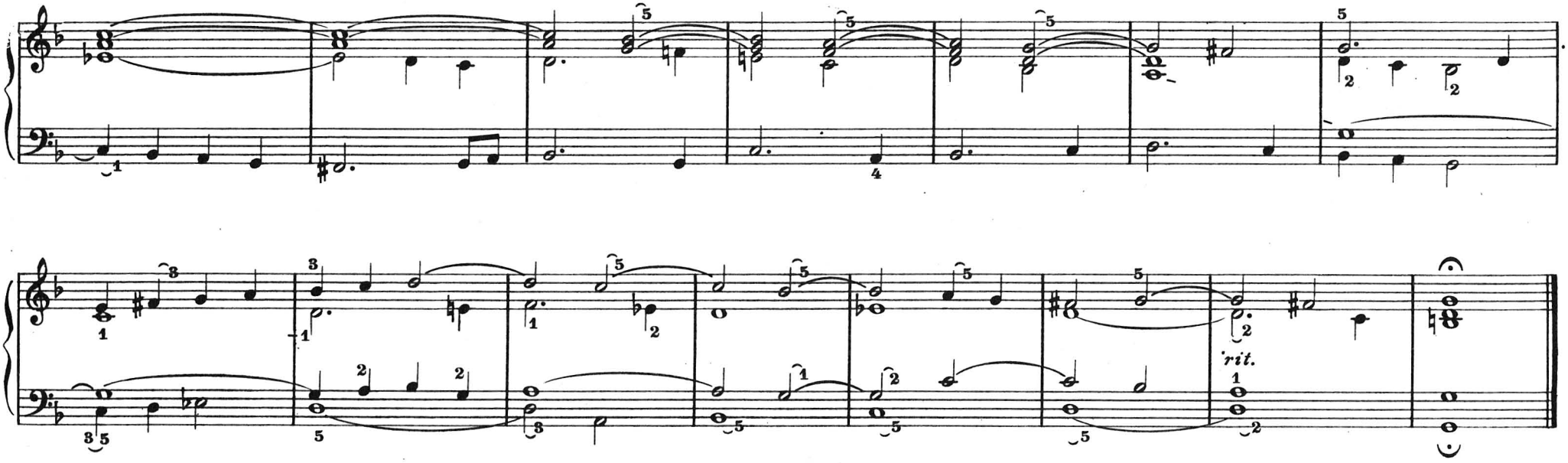
FUGA in Sol minore

Louis Marchand

(1669-1732)

Allegro moderato





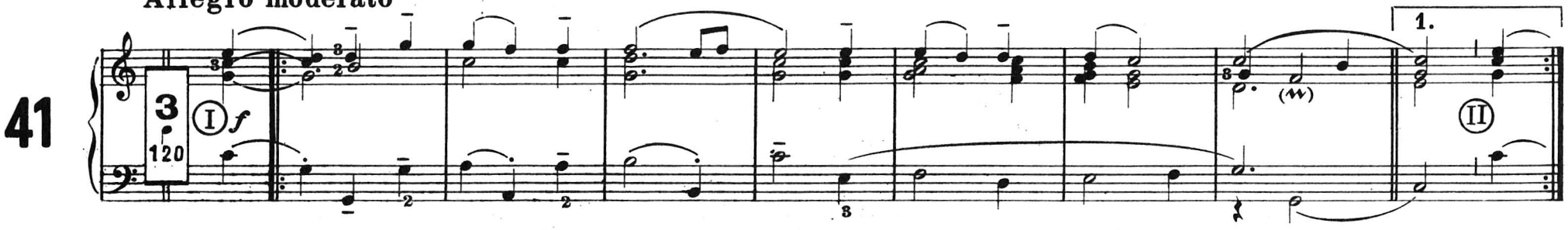
ALLEGRO

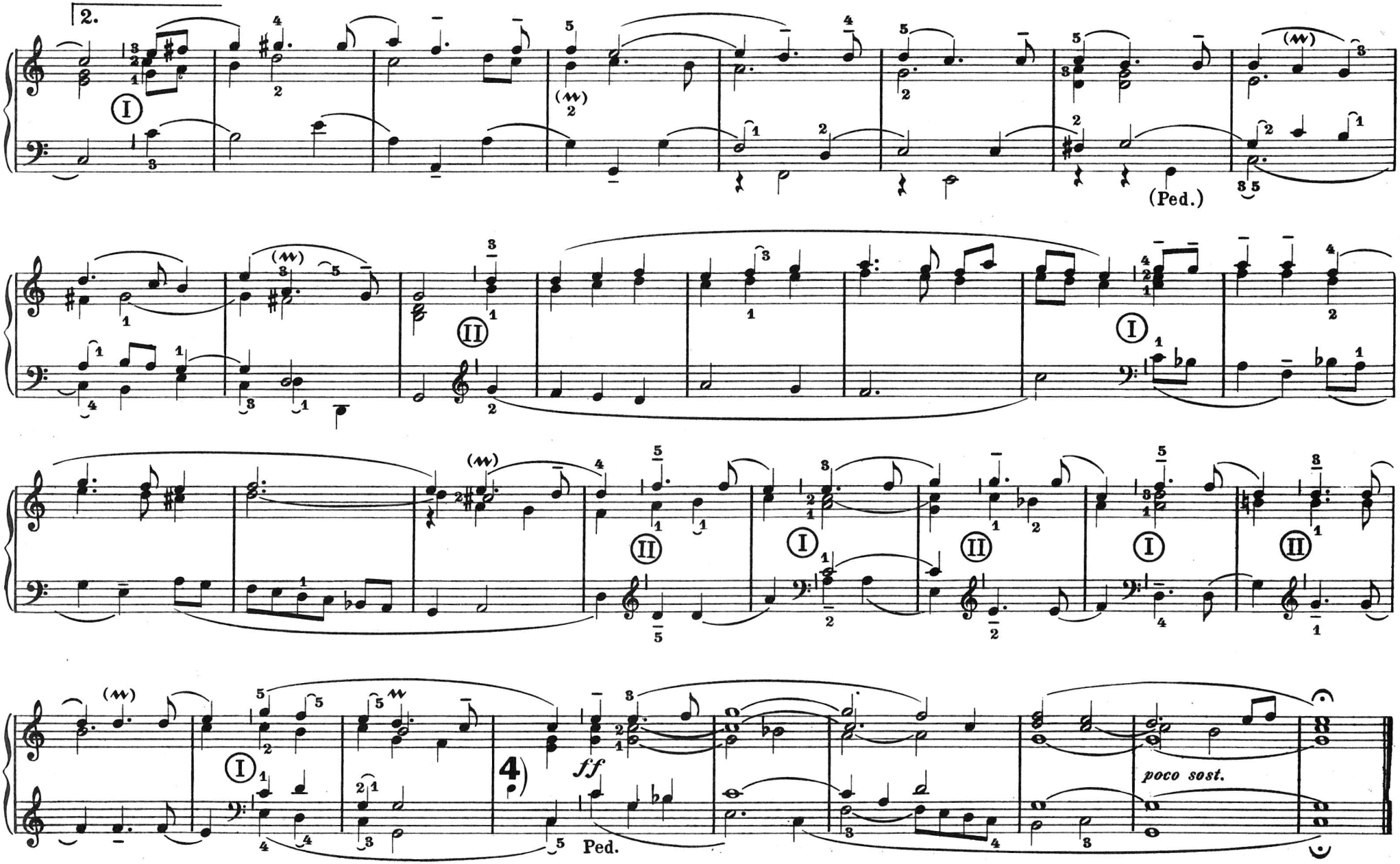
Tast. II - *Fondi di 16', 8', 4' e 2' - Mutazioni - Ancie di 8' e 4'*
Tast. I - *La stessa registrazione della Tast. II*

Louis Marchand

(1669-1732)

Allegro moderato




2.
(Ped.)
ff
Ped.
poco sost.

DONA NOBIS PACEM

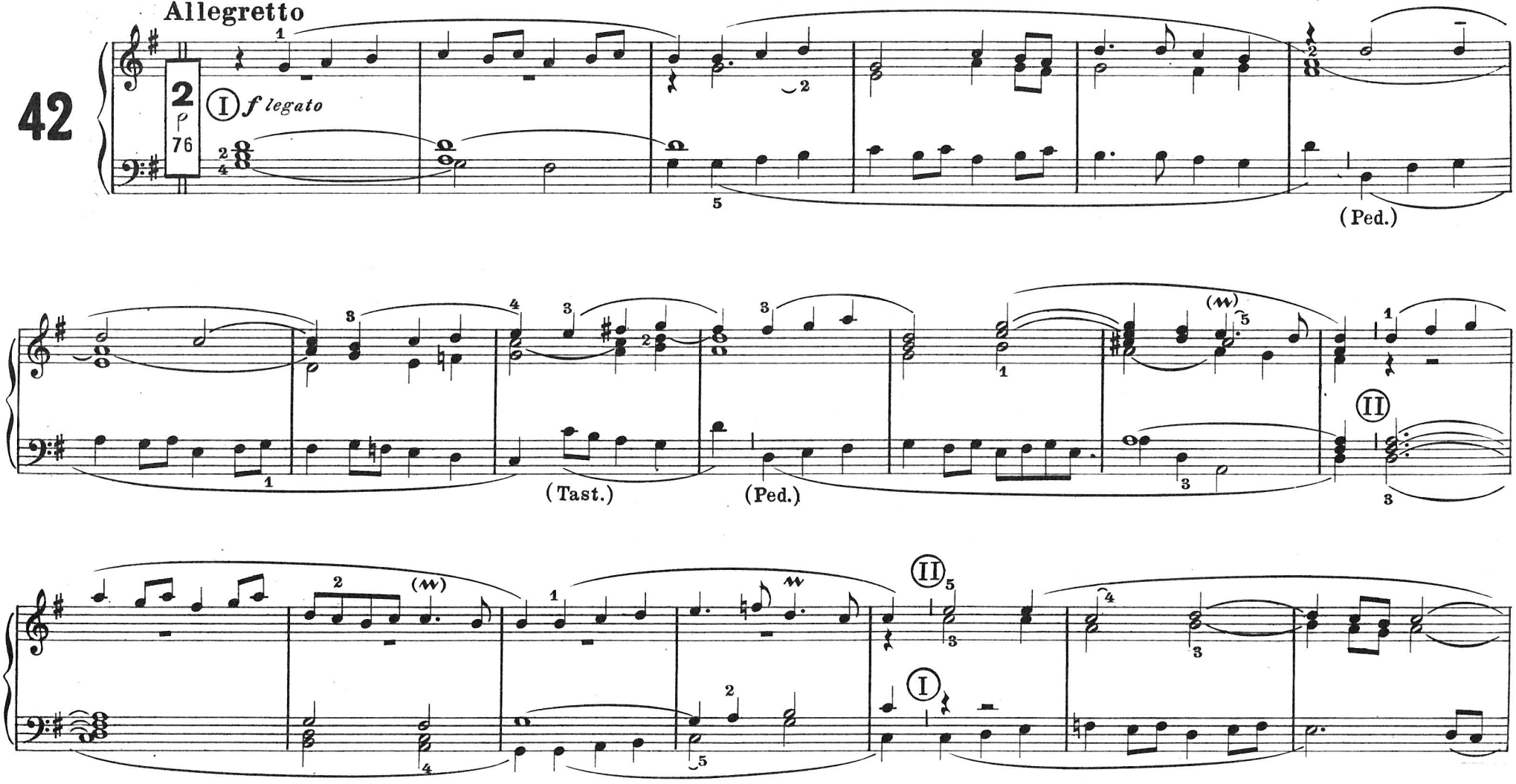
Dialogue sur les Grands Jeux
(da "La Messe à l'usage des Couvents„)

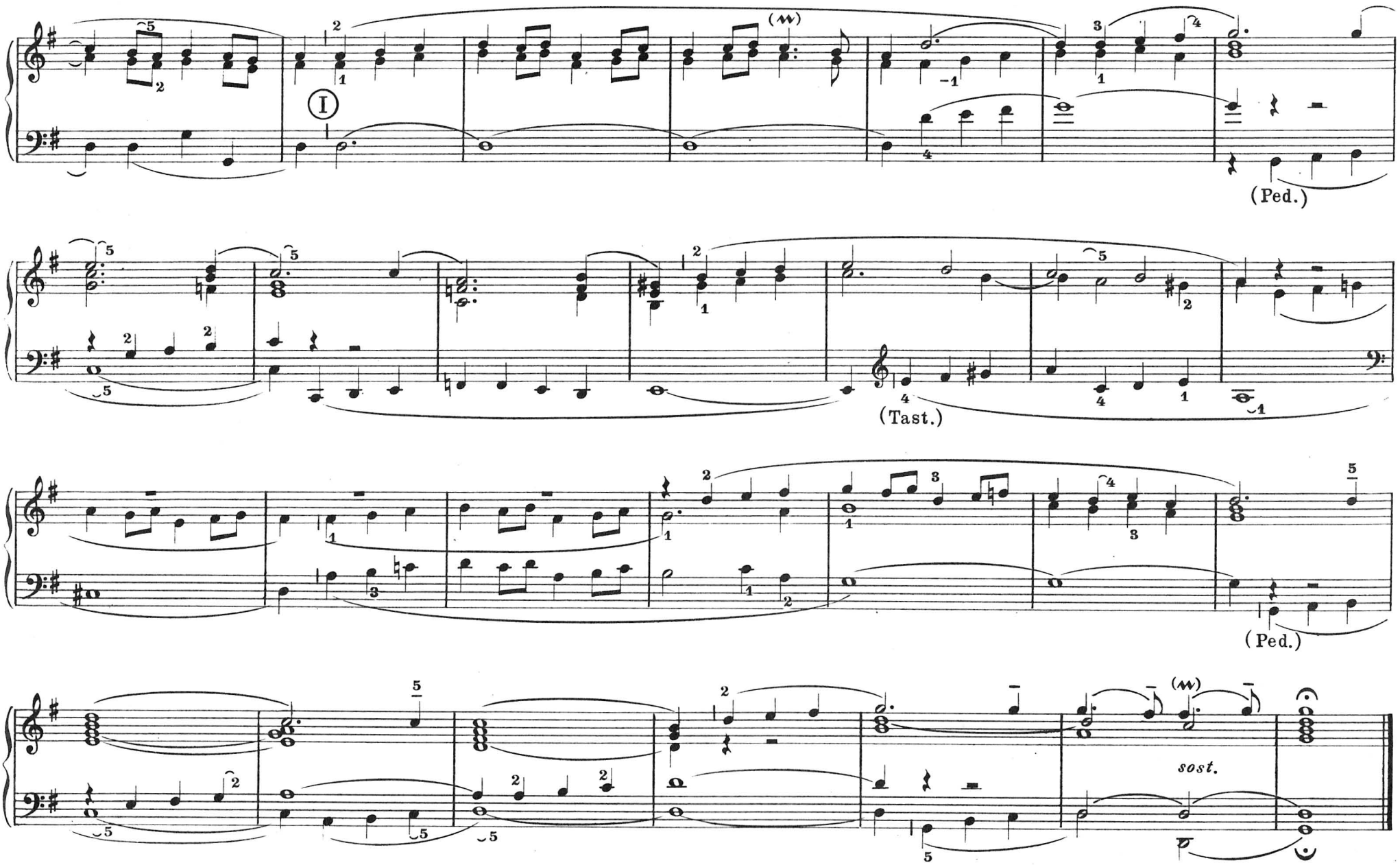
François Couperin

(1668-1733)

Tast. II - *Fondi di 8', 4' e 2' - Ancie*
Tast. I - *Fondi di 8', 4' e 2' - Ancie di 8' e 4'*
Pedale - *Registri di 16' e 8' uniti alle Tastiere*

Allegretto




(Ped.)
(Tast.)
(Ped.)
sost.

FUGUE SUR LA TROMPETTE

(Couplet da "La Messe à l'usage des Couvents„)

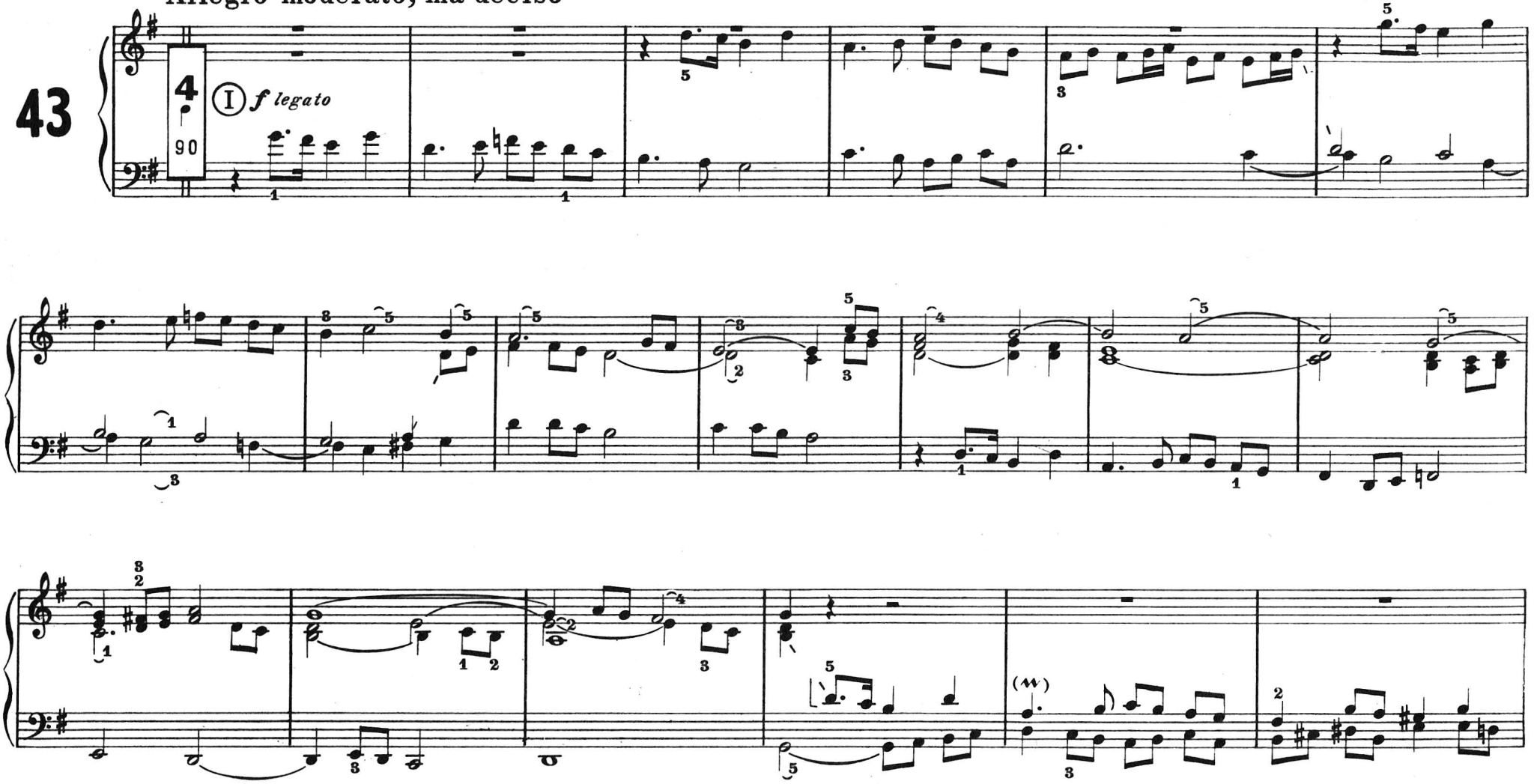
François Couperin

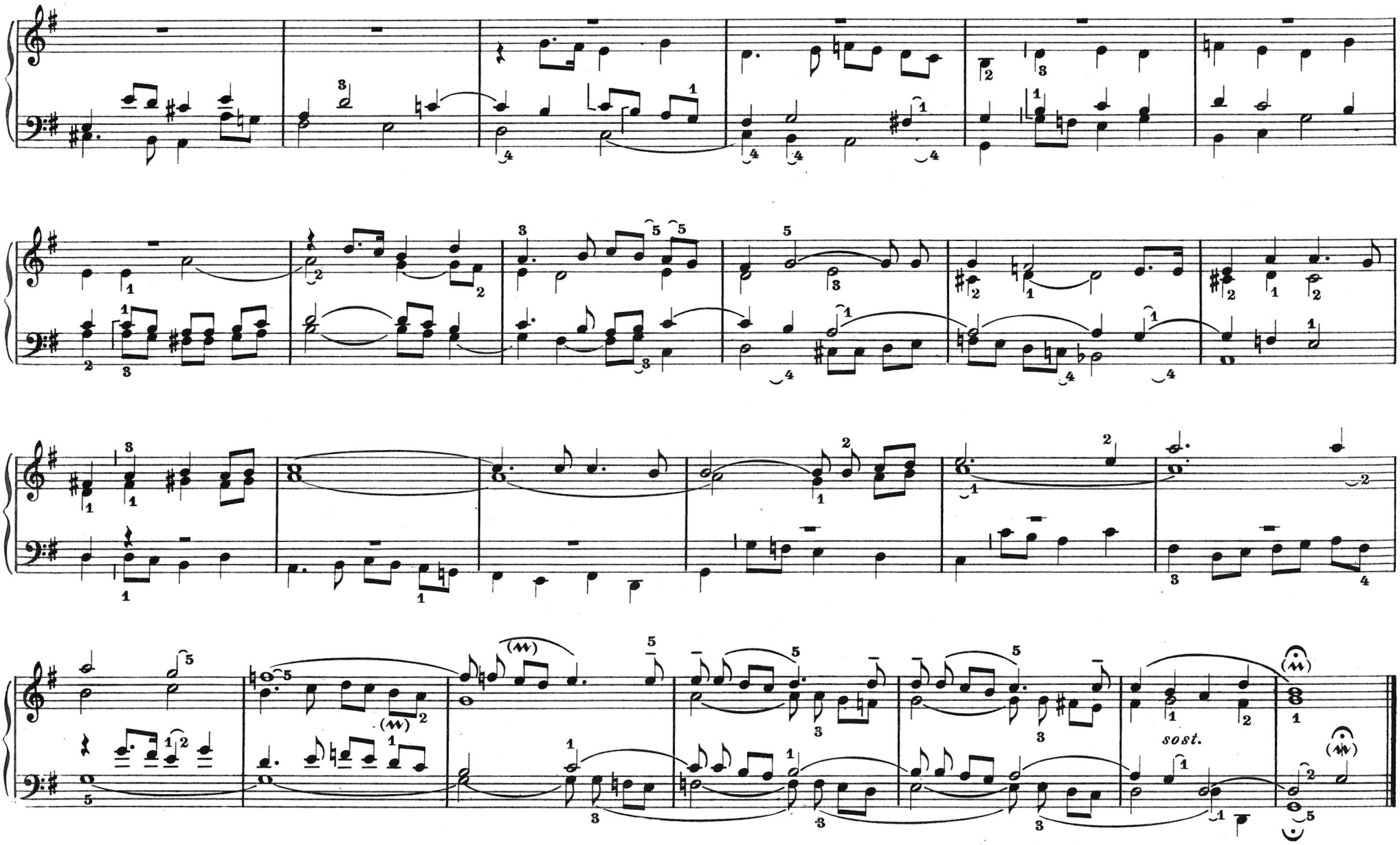
(1668-1733)

Tast. I - *Fondi di 8', 4' e 2' - Tromba 8'*

Allegro moderato, ma deciso

43




sost.

PLEIN JEU

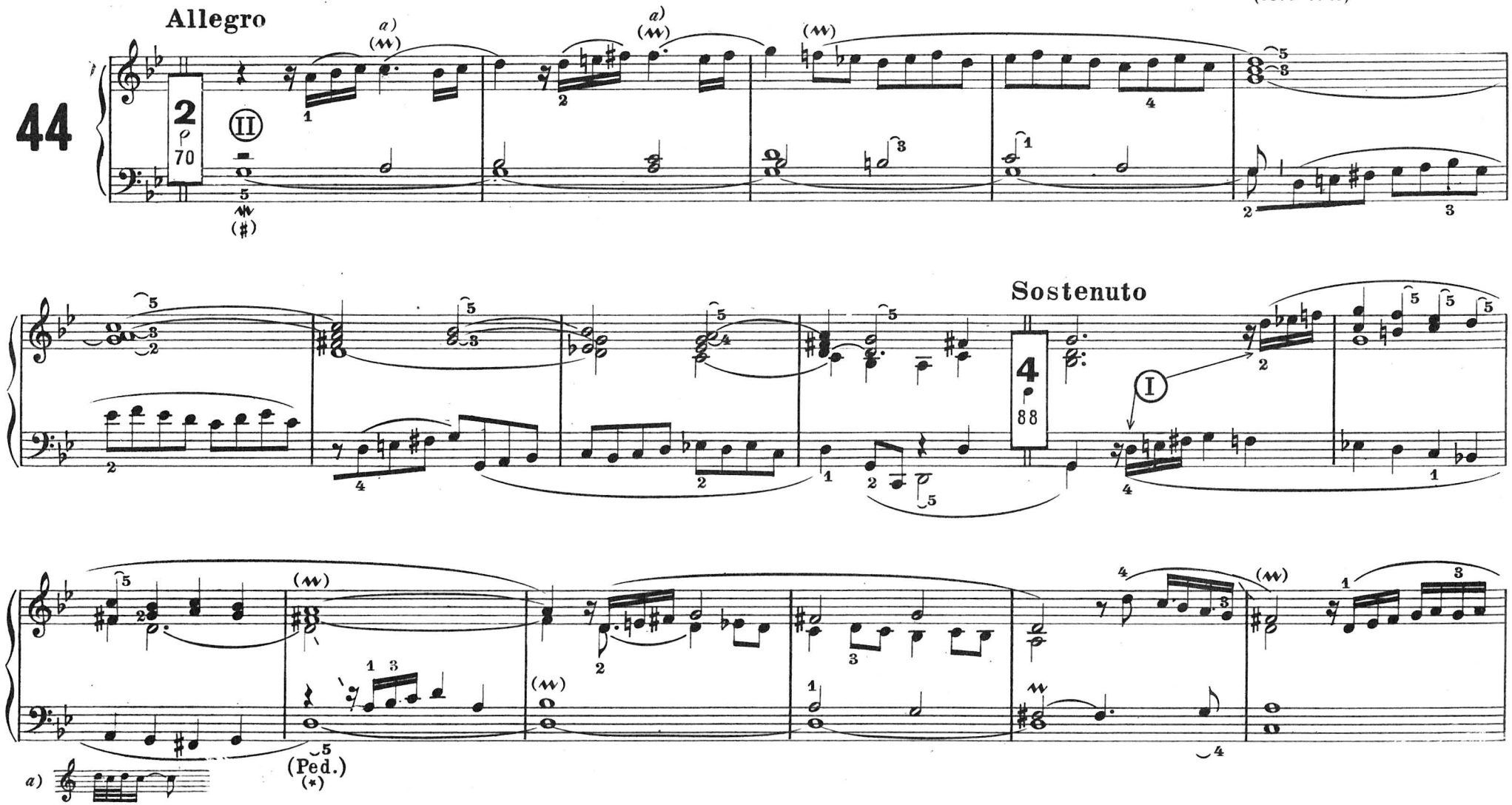
(dalla "Suite du deuxième ton„)

Tast. II - *Fondi di 8', 4' e 2' - Ripienino*
Tast. I - *Fondi di 16', 8', 4' e 2' - Ripieno*

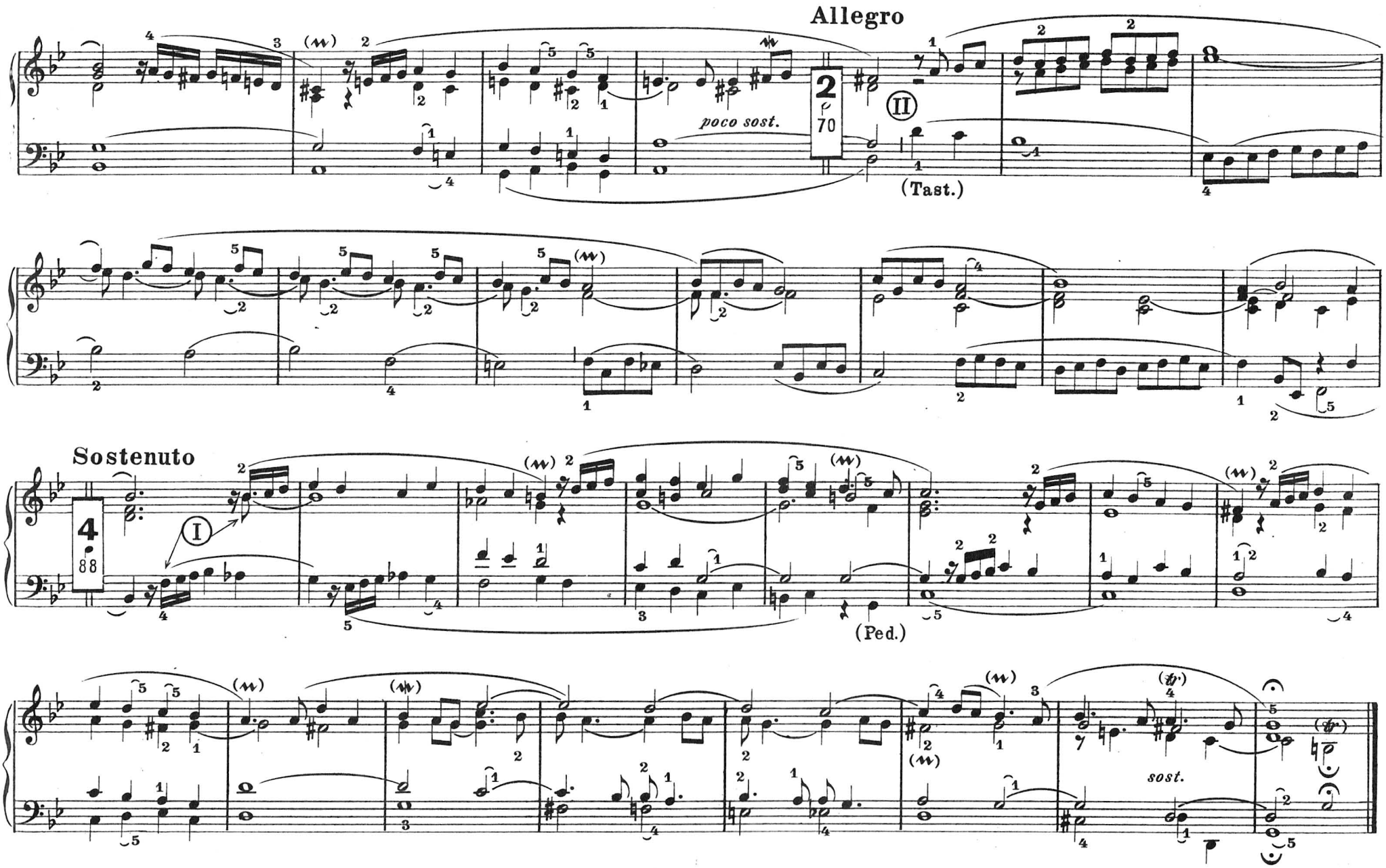
Louis Nicolas Clérambault

(1676-1749)

44



(*) Vedere N.B.a pag. 19


Allegro
poco sost.
(Tast.)
Sostenuto
(Ped.)
sost.

FUGA in Re maggiore

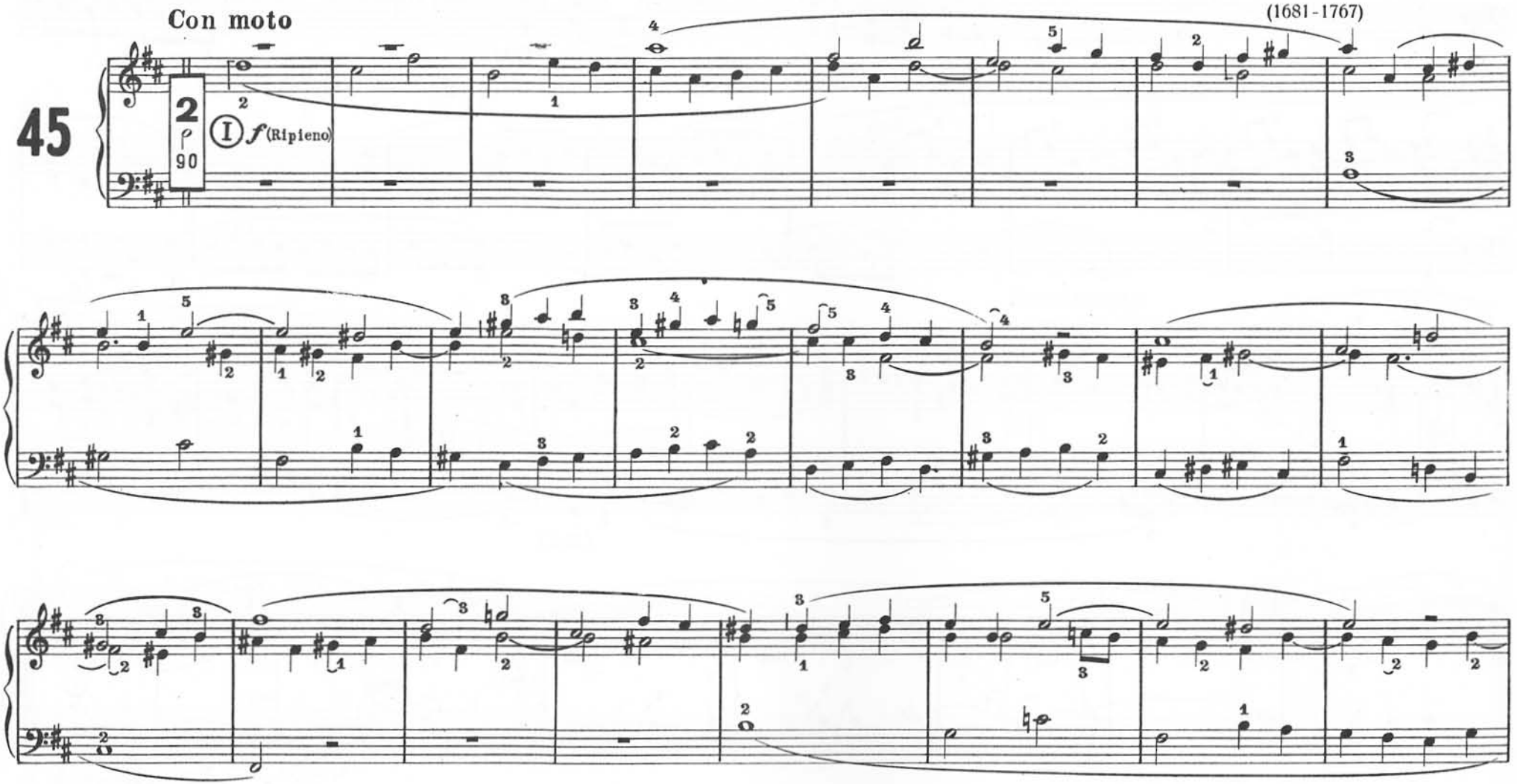
(a tre voci)

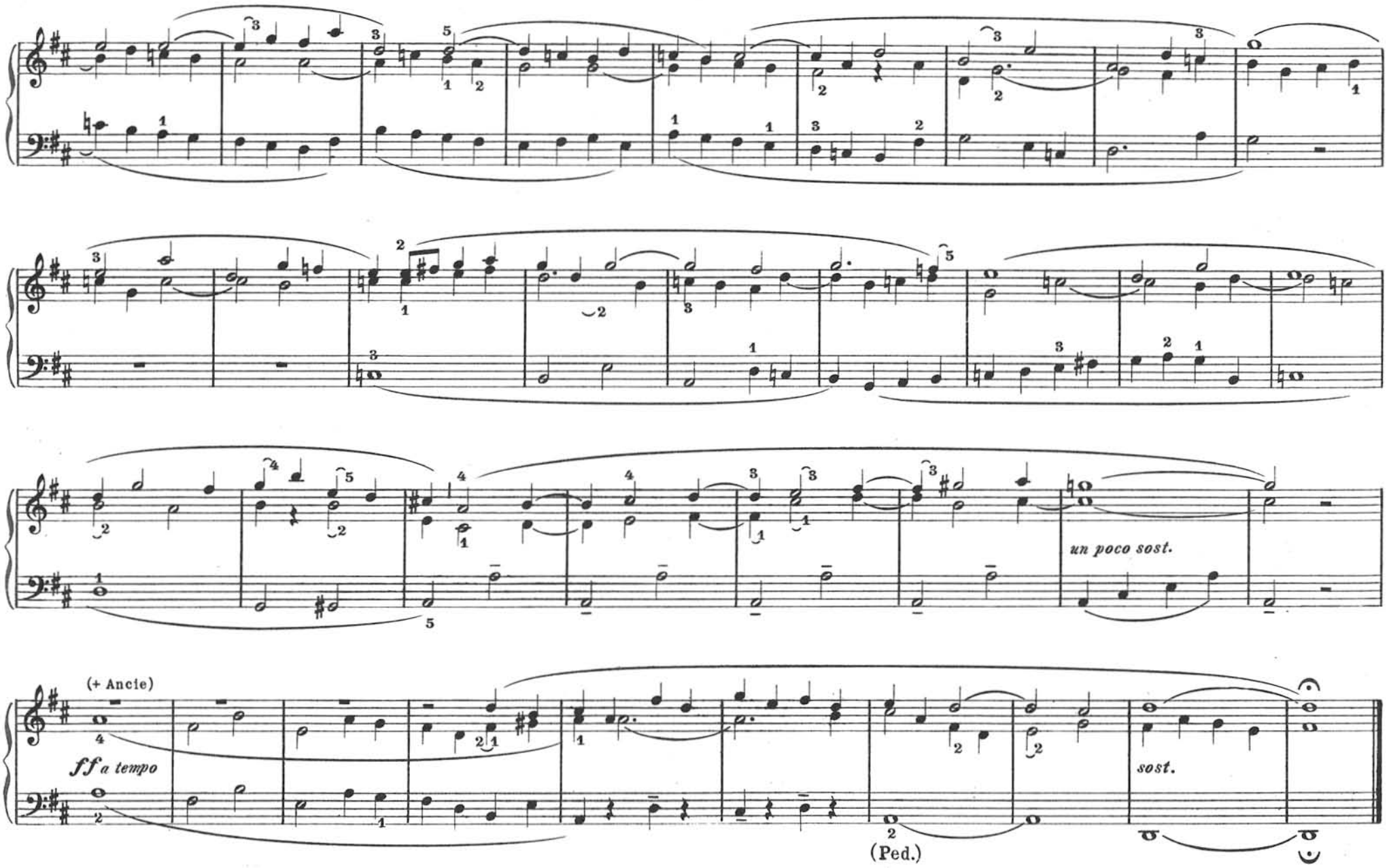
Georg Philipp Telemann

(1681-1767)

45

Con moto




un poco sost.
(+ Ancie)
ff a tempo
sost.
(Ped.)

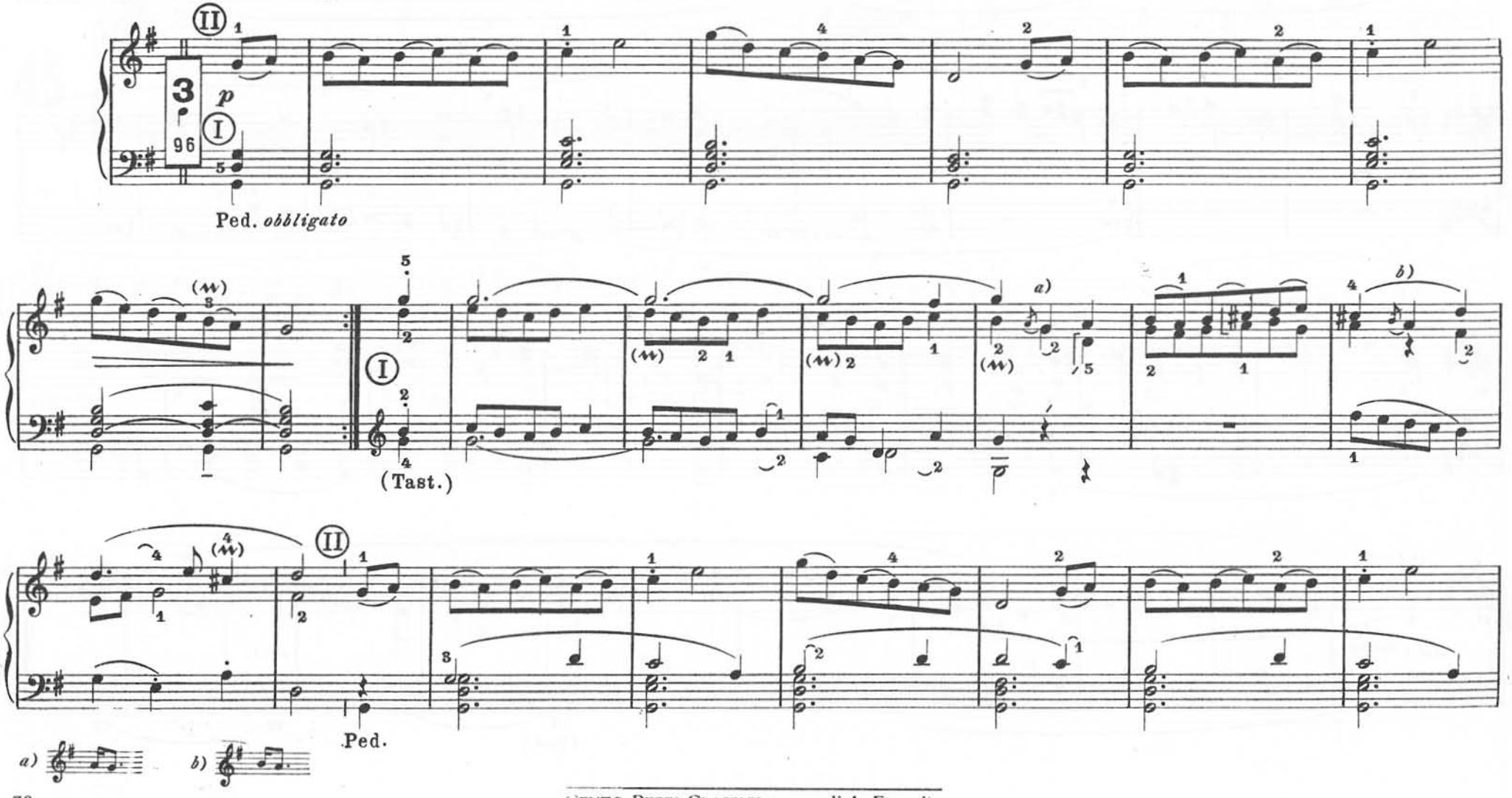
MUSETTE EN RONDEAU

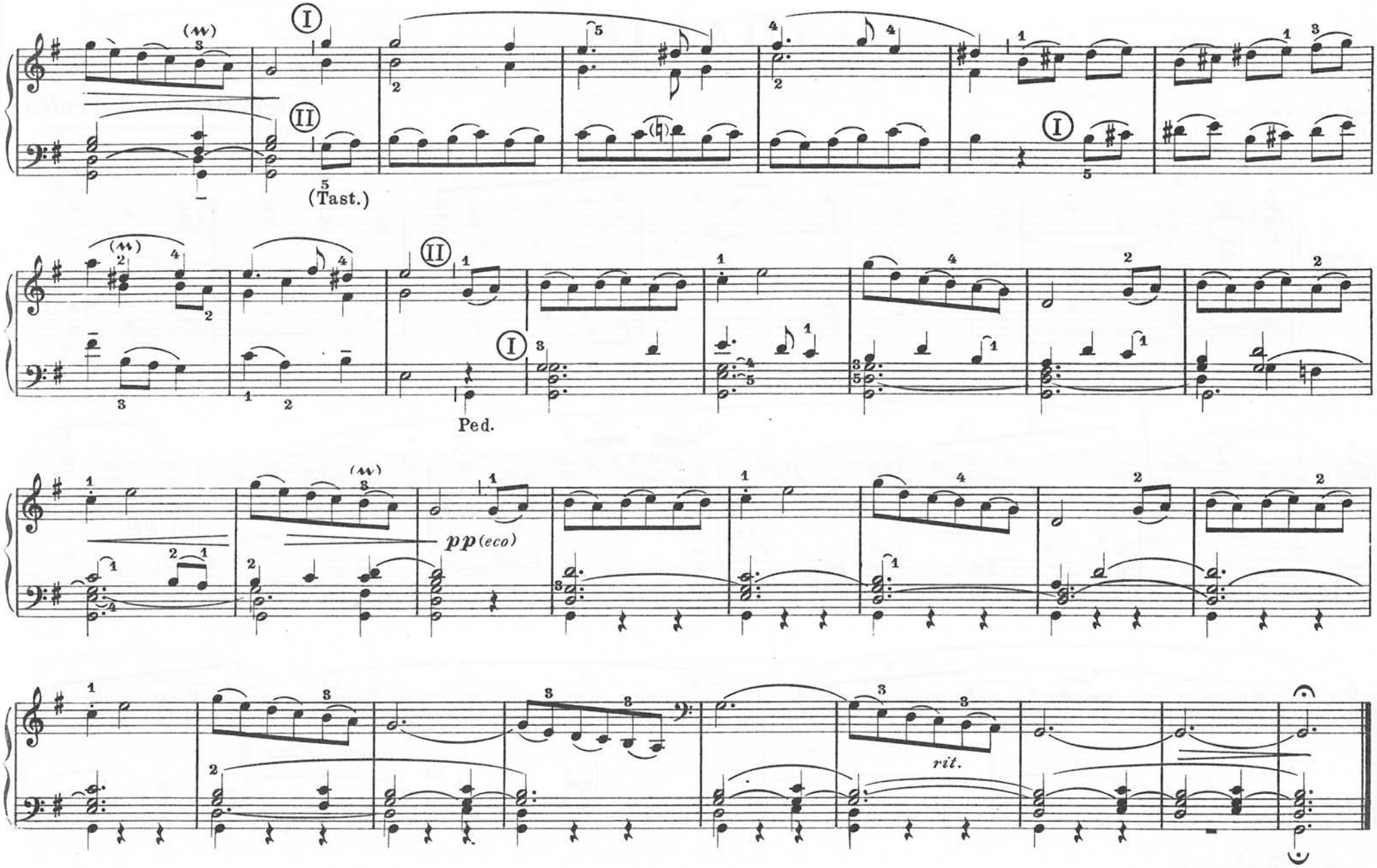
Tast. II - *Oboe*
Tast. I - *Flauto 8'*
Pedale - *Subbasso 16' - Bordone 8'*

Jean-Philippe Rameau

(1683-1746)

Allegretto grazioso




(Tast.)
Ped.
pp (eco)
rit.

ADAGIO

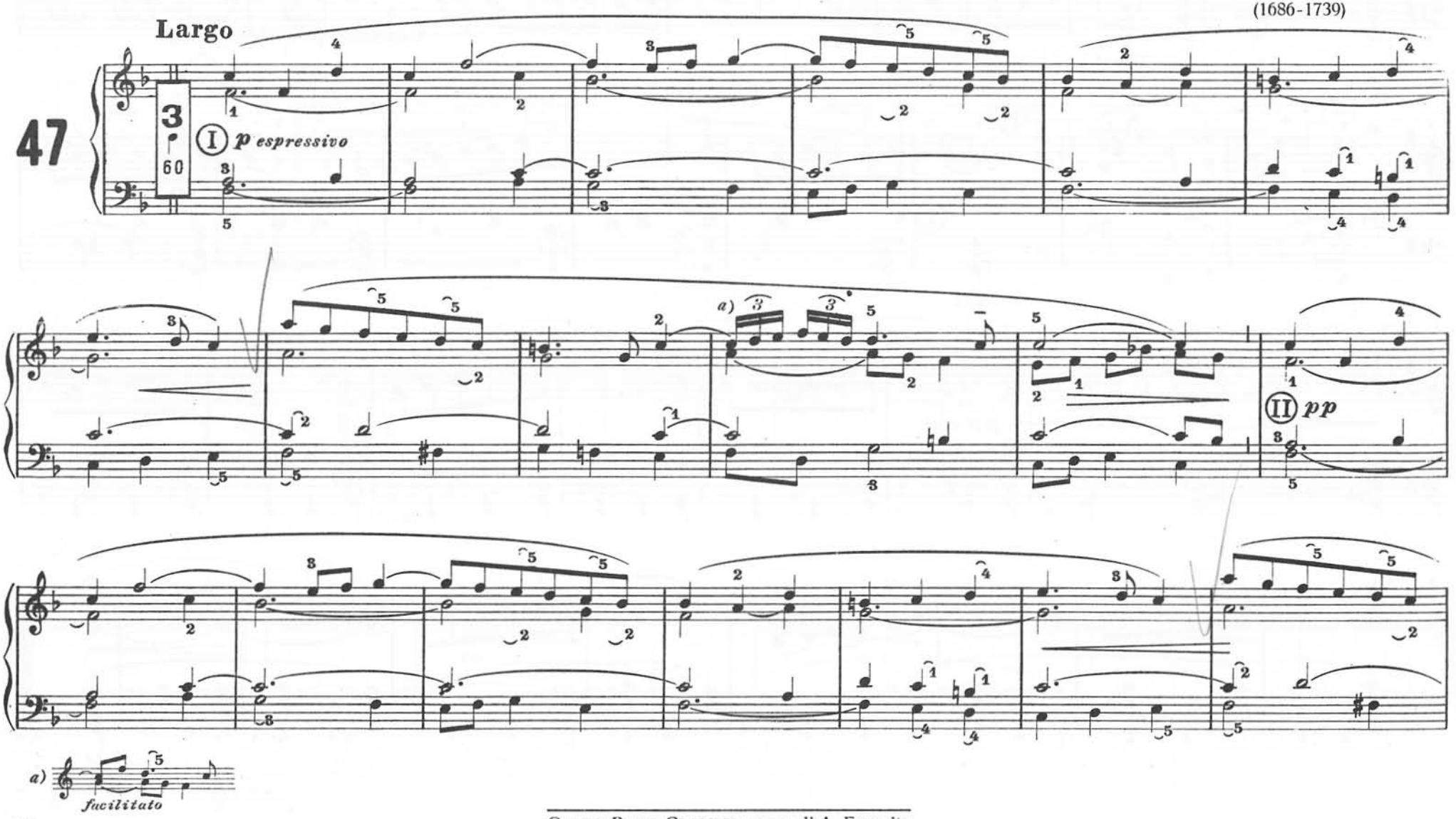
Tast. II - *Voce celeste*
Tast. I - *Voce umana o Unda maris*

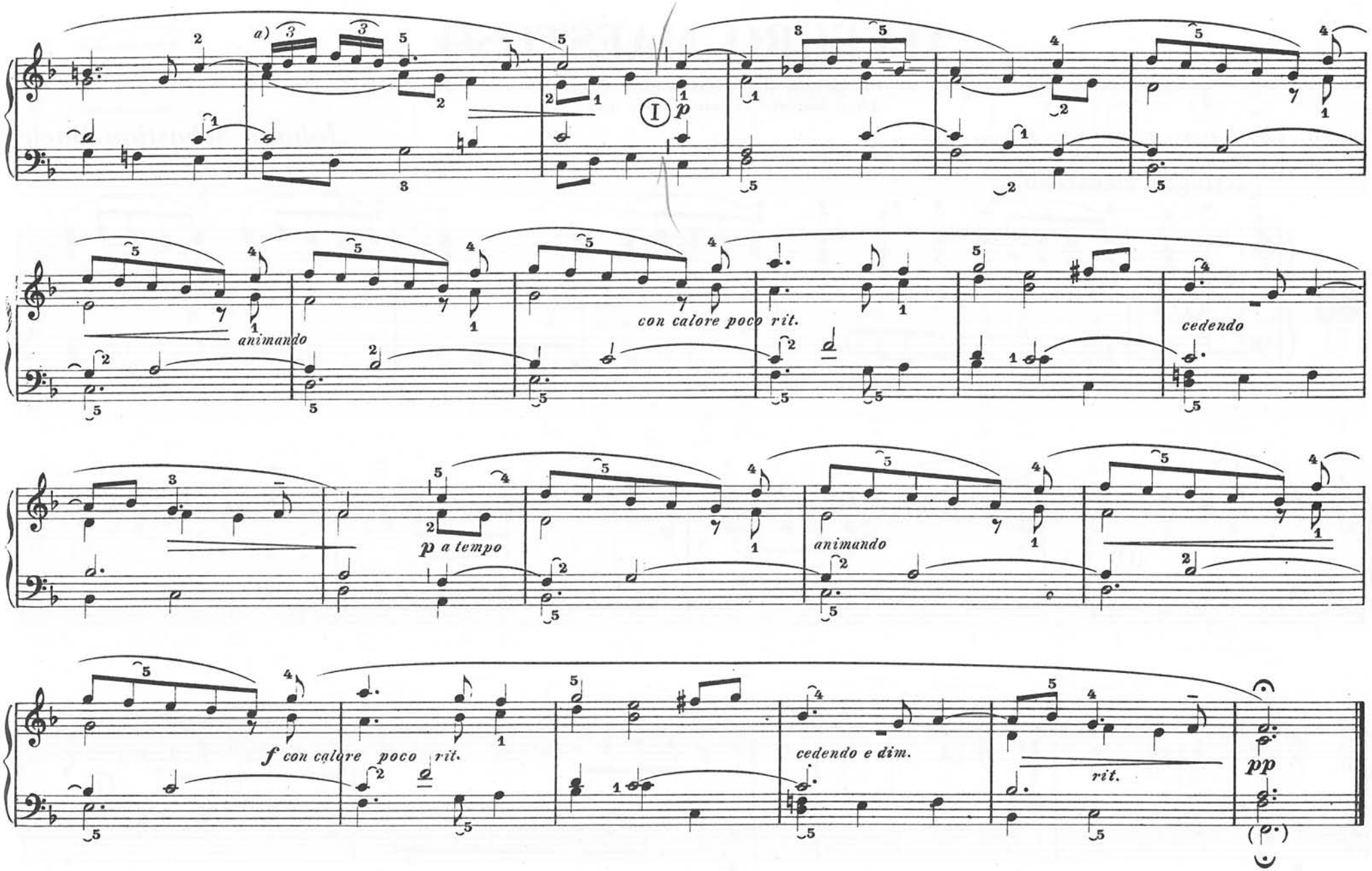
Benedetto Marcello

(1686-1739)

Largo

47




a)
I
p
animando
con calore poco rit.
cedendo
p a tempo
animando
f con calore poco rit.
cedendo e dim.
rit.
pp

ALLEGRO MAESTOSO

Aria dalla Cantata n. 30 "Denn du wirst meine Seele nicht in der Hölle lassen,,

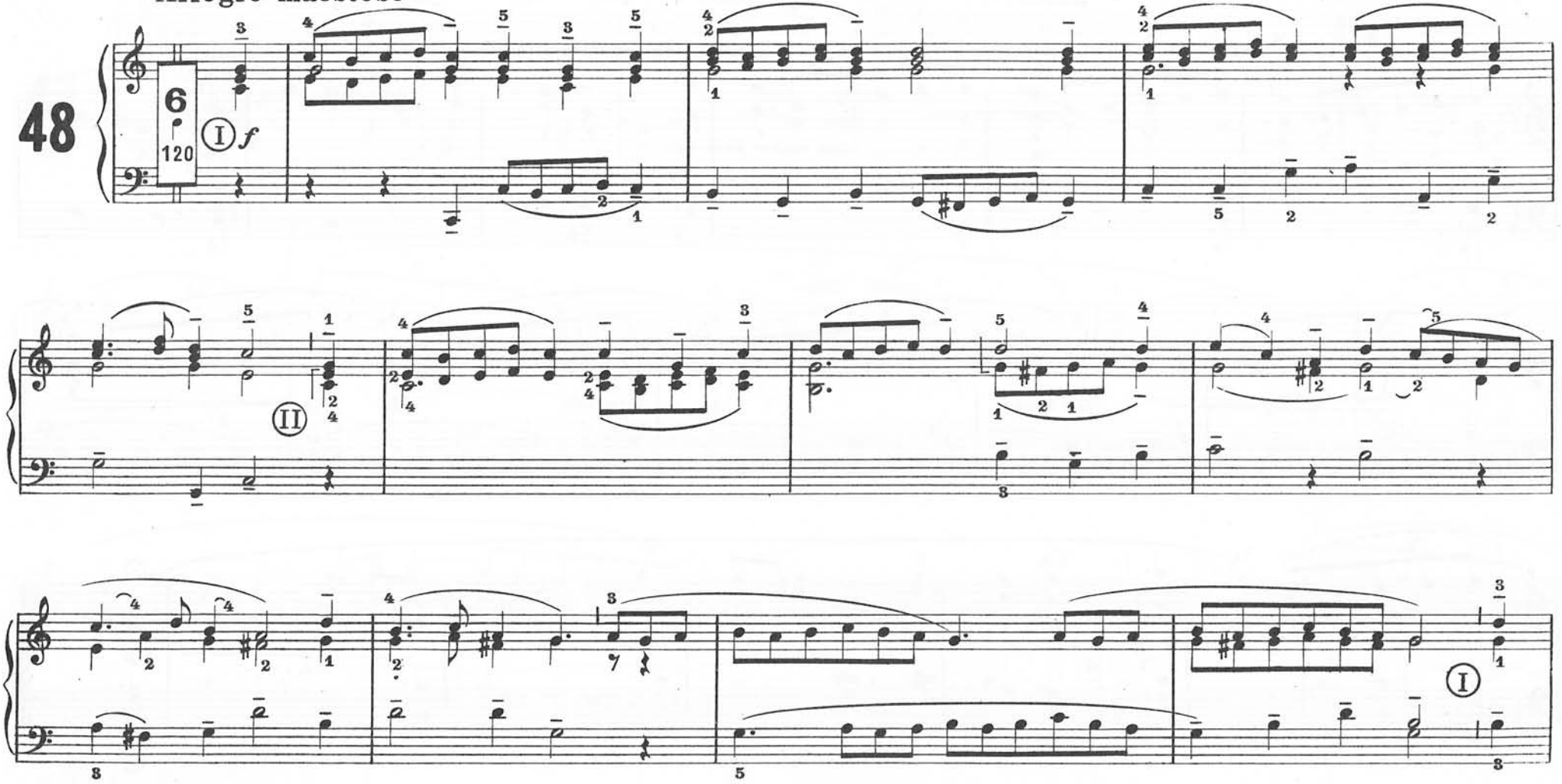
(Non lascerai la mia anima nell'inferno)

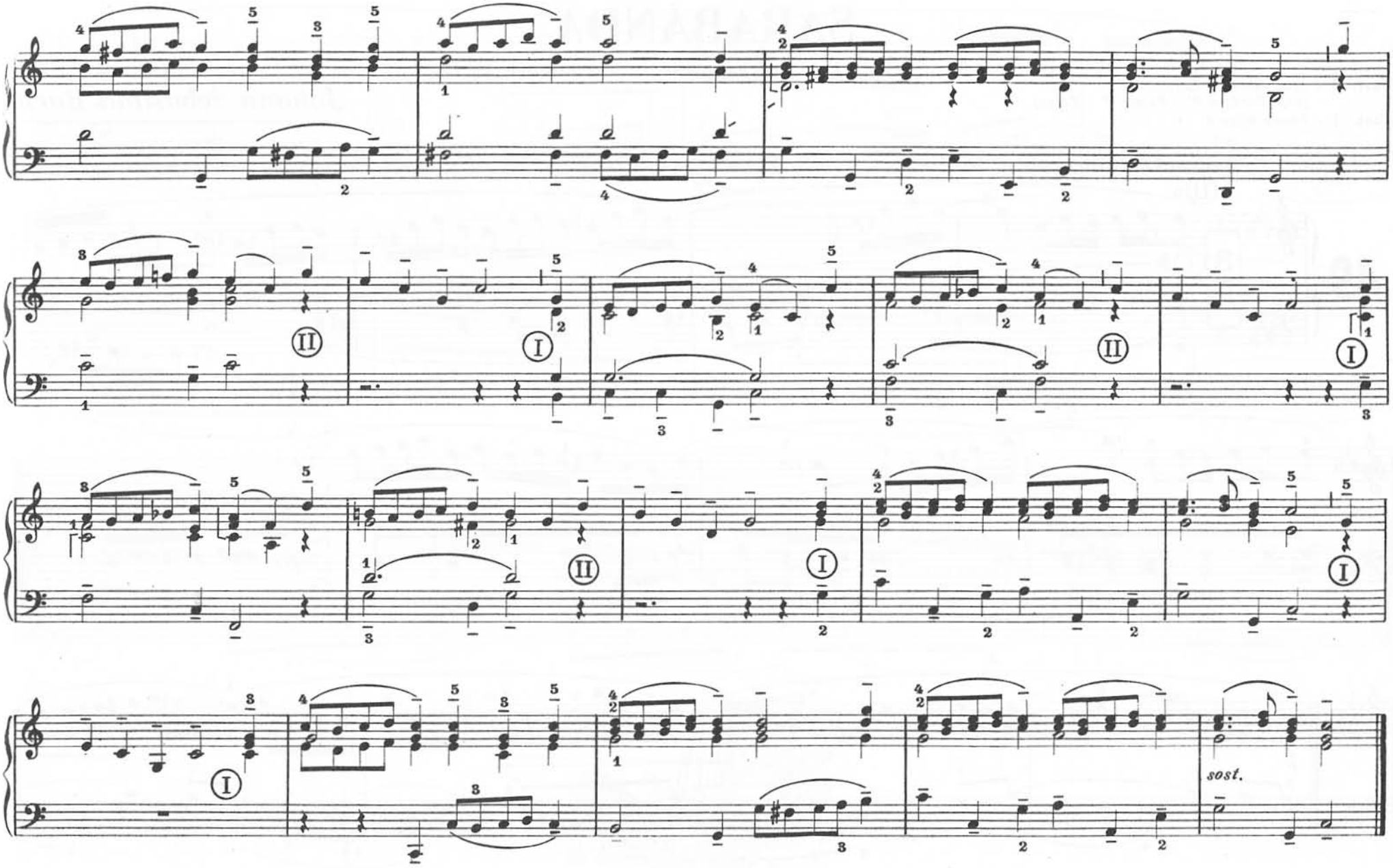
Tast. II - *Fondi di 8', 4' e 2' - Mutazioni - Ripienino - Ancie*
Tast. I - *Fondi di 16', 8', 4' e 2' - Mutazioni - Ripieno - Ancie di 8' e 4'*

Johann Sebastian Bach

(1685-1750)

Allegro maestoso




sost.

SARABANDA

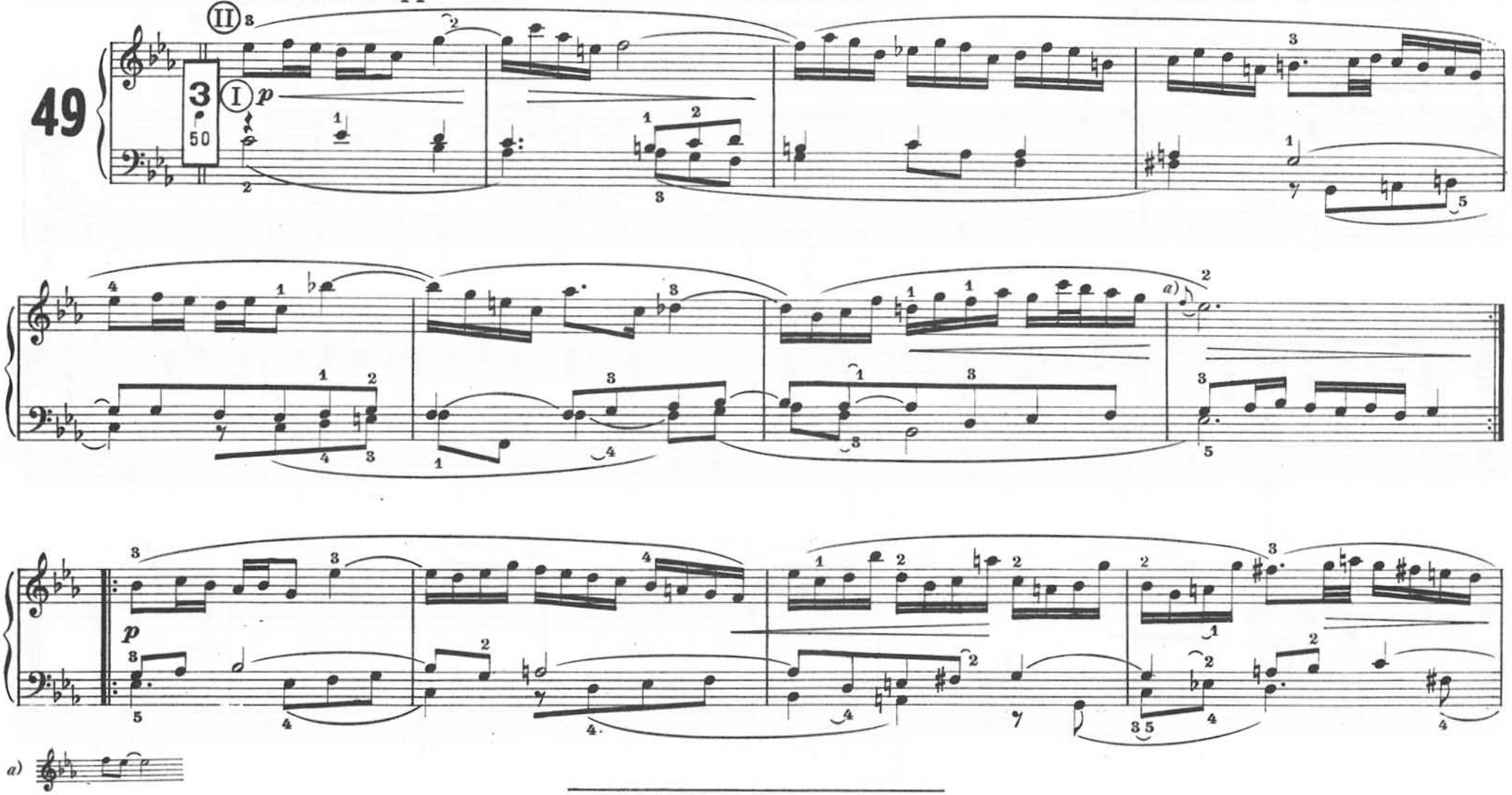
(dalla "II Suite Francese in Do minore„)

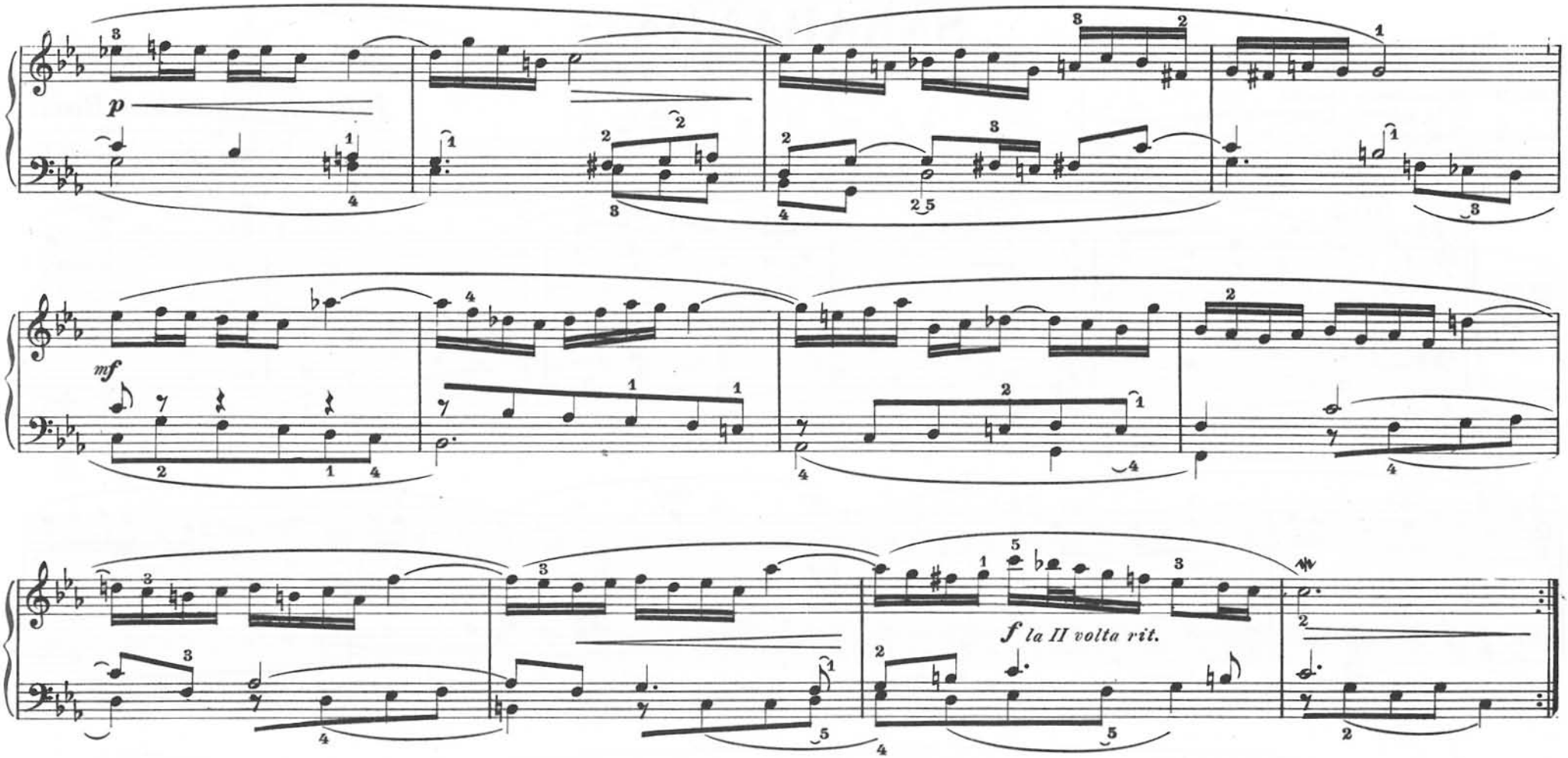
Tast. II - *Sesquialtera o Cornetto*
(opp. Bordone 8' - Flauto 4' - Terza)
Tast. I - *Flauto dolce 8'*

Johann Sebastian Bach

(1685-1750)

Andante non troppo lento




p
mf
f la II volta rit.

SARABANDA

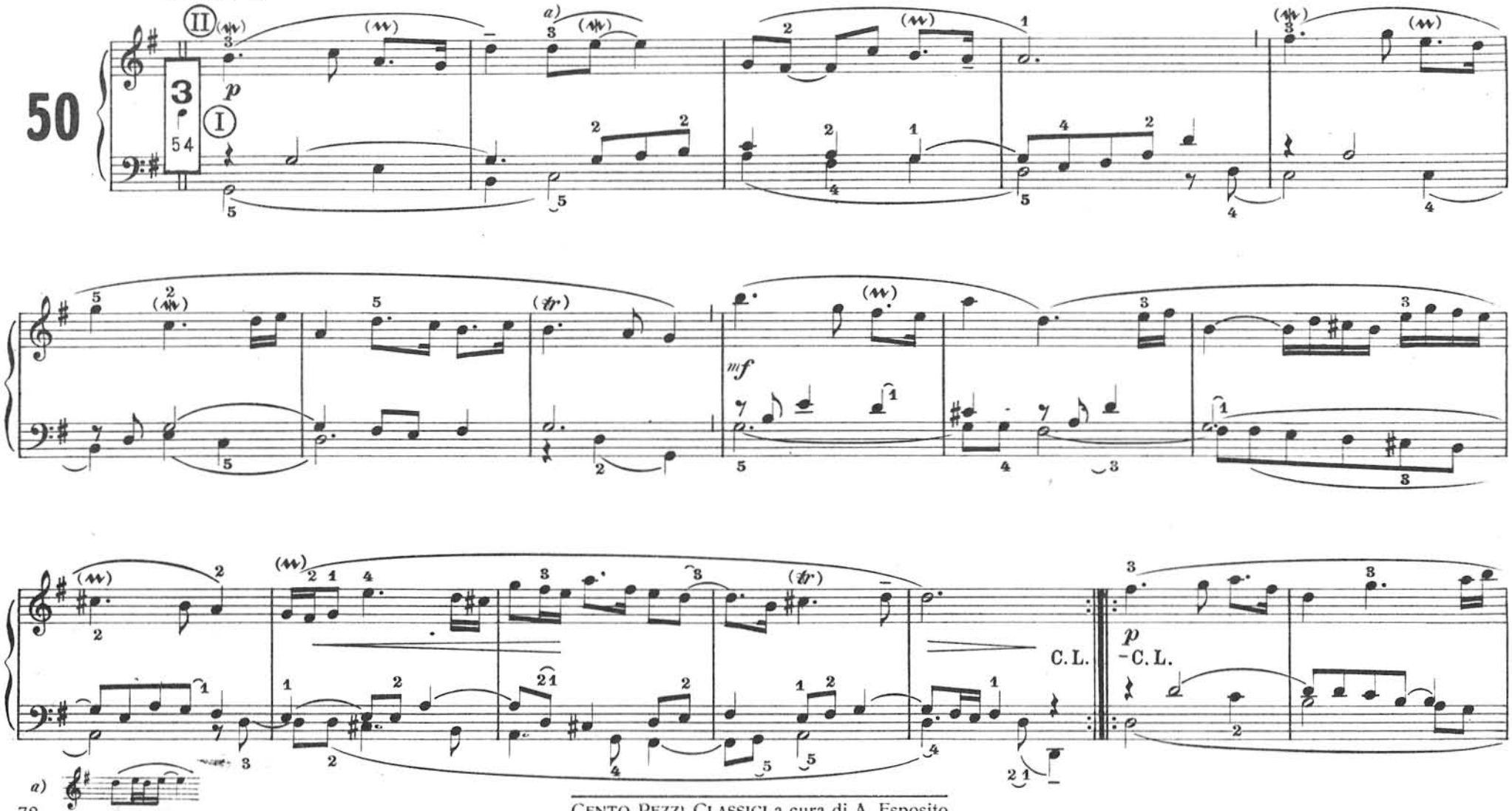
(dalla "V Suite Francese in Sol maggiore„)

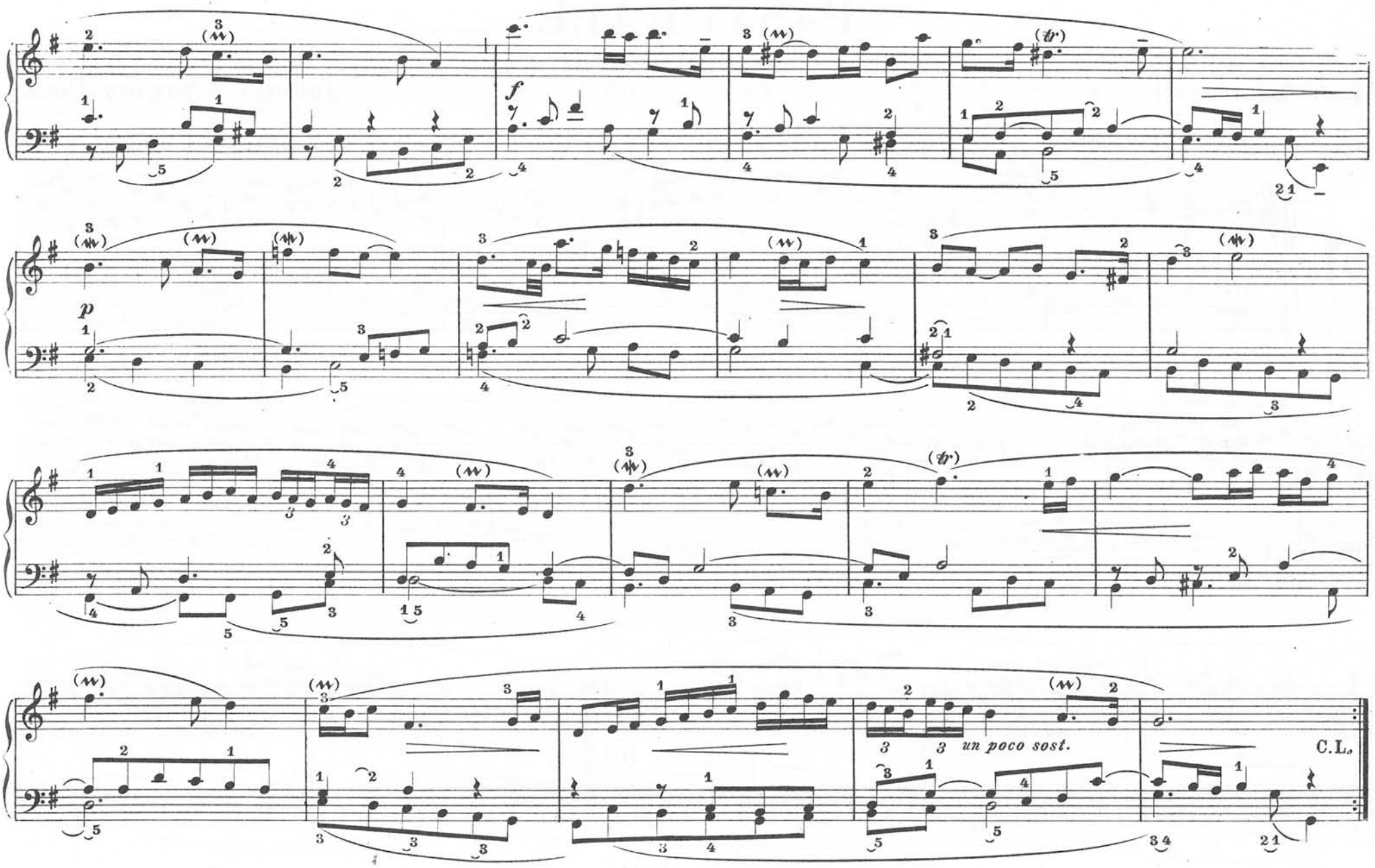
Tast. II - *Sesquialtera o Cornetto*
C. L. - *Oboe o Cromorno*
Tast. I - *Flauto dolce 8'*
C. L. - *Flauto 8'*

Johann Sebastian Bach

(1685-1750)

Andante




f
p
un poco sost.
C.L.

PASTORALE

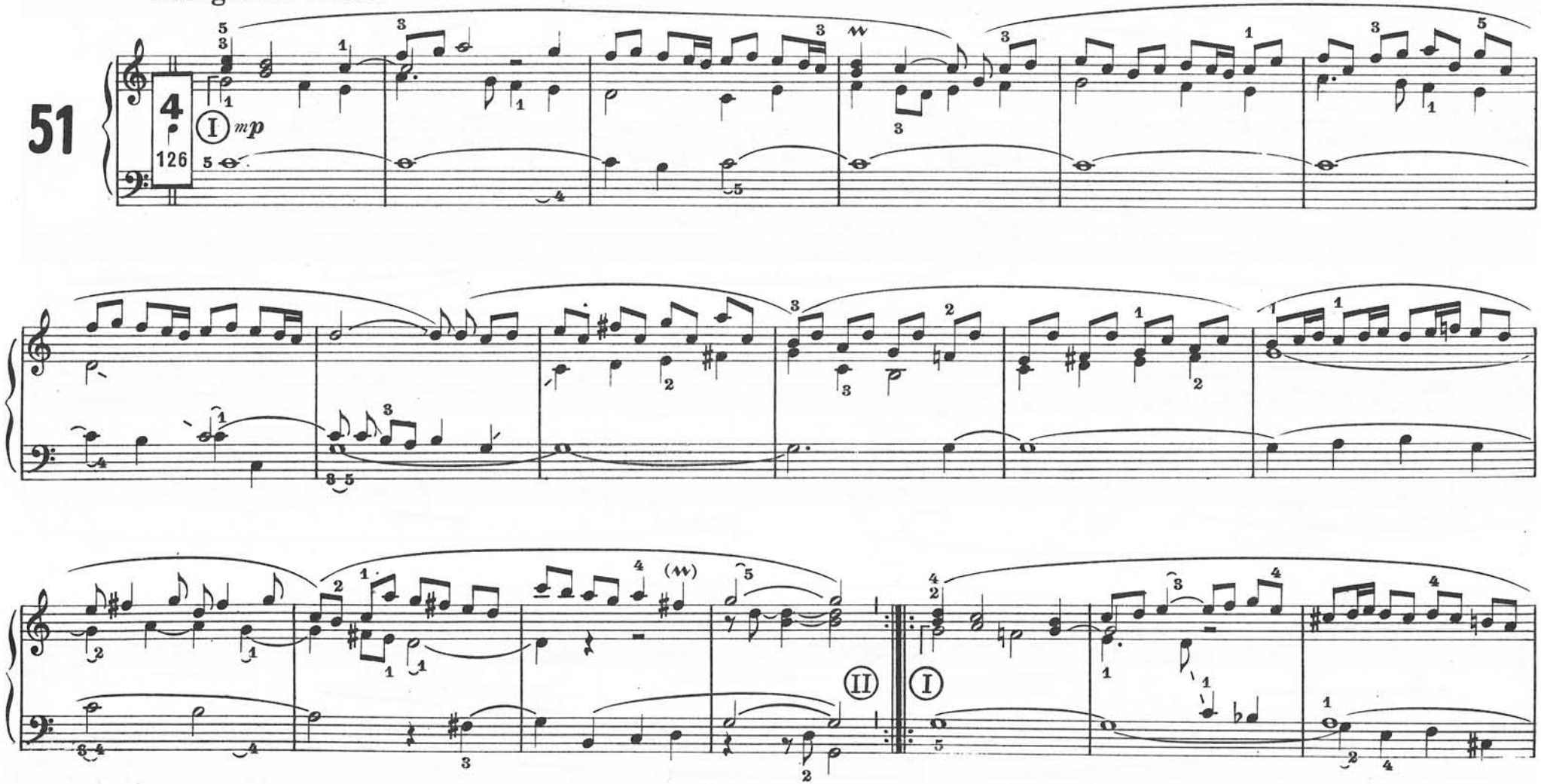
(II Movimento)

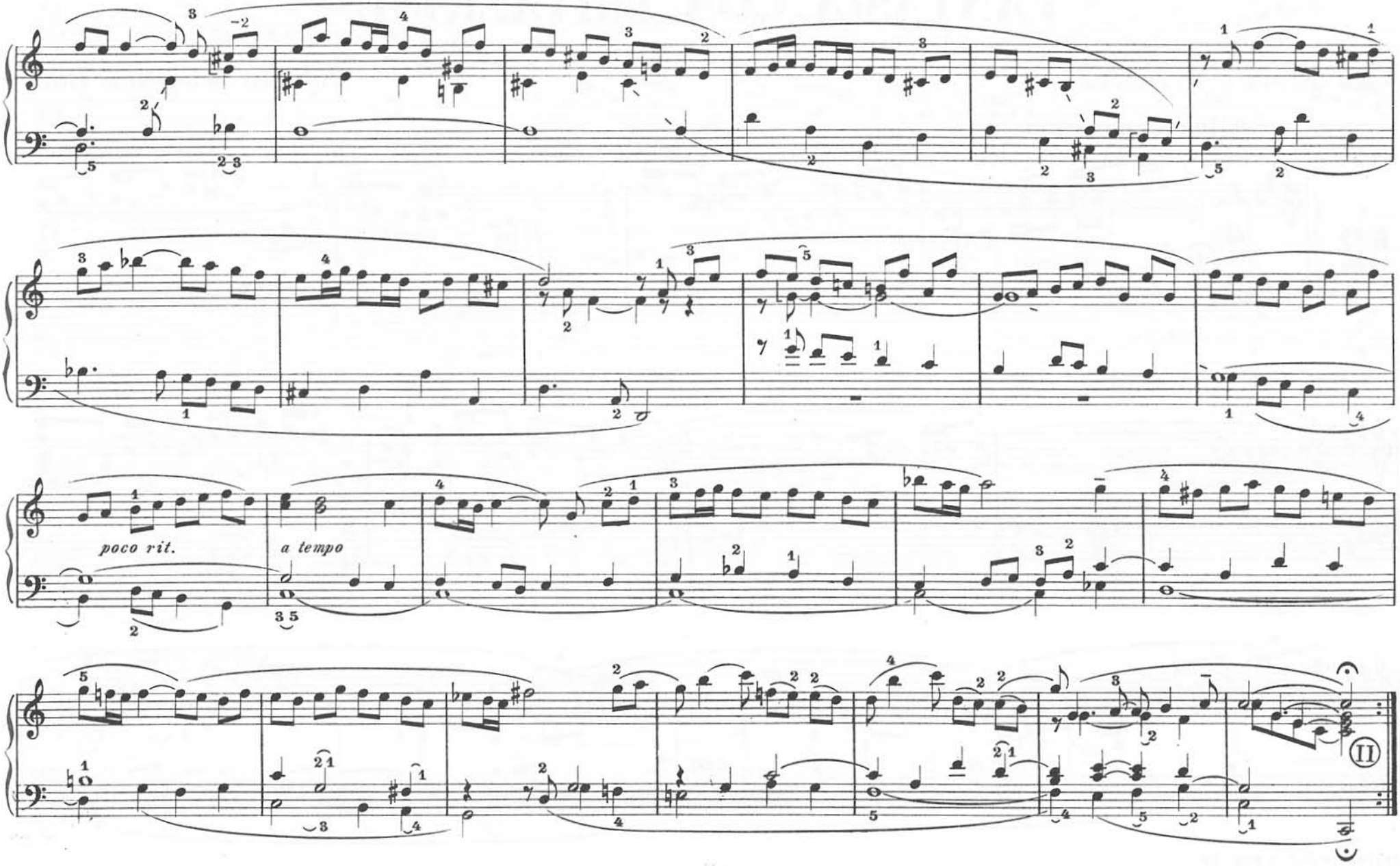
Tast. II - *Bordone 8' - Flauto XII*
Tast. I - *Registri dolci di 16', 4' e 1'*

Johann Sebastian Bach

(1685-1750)

Allegretto mosso




poco rit.
a tempo
II

FANTASIA CON IMITAZIONE

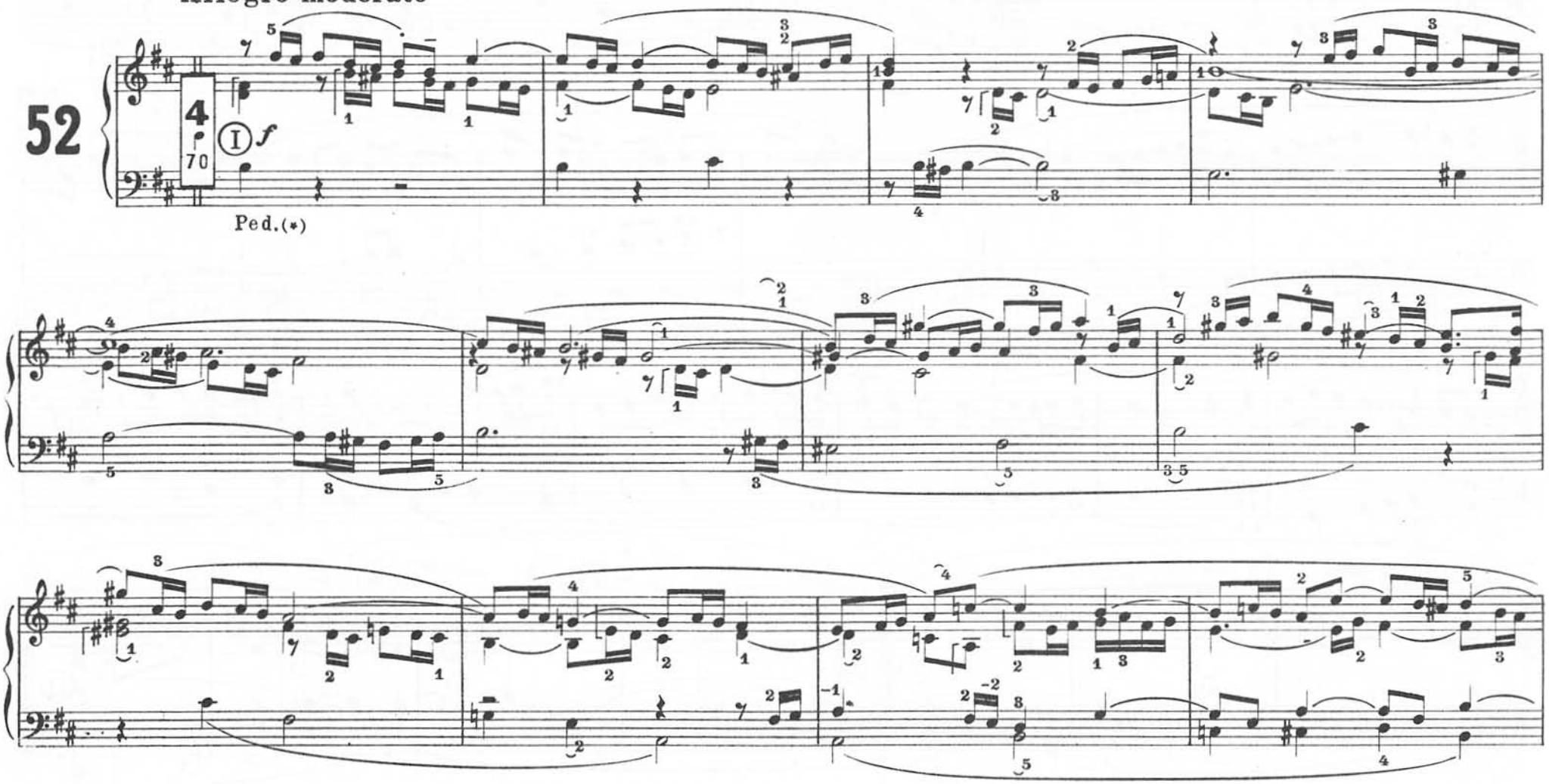
Tast. I - *Fondi di 16', 8', 4' e 2' - Ripieno*
Pedale - *Registri di 16', 8' e 4' uniti alla I Tast.*

Johann Sebastian Bach

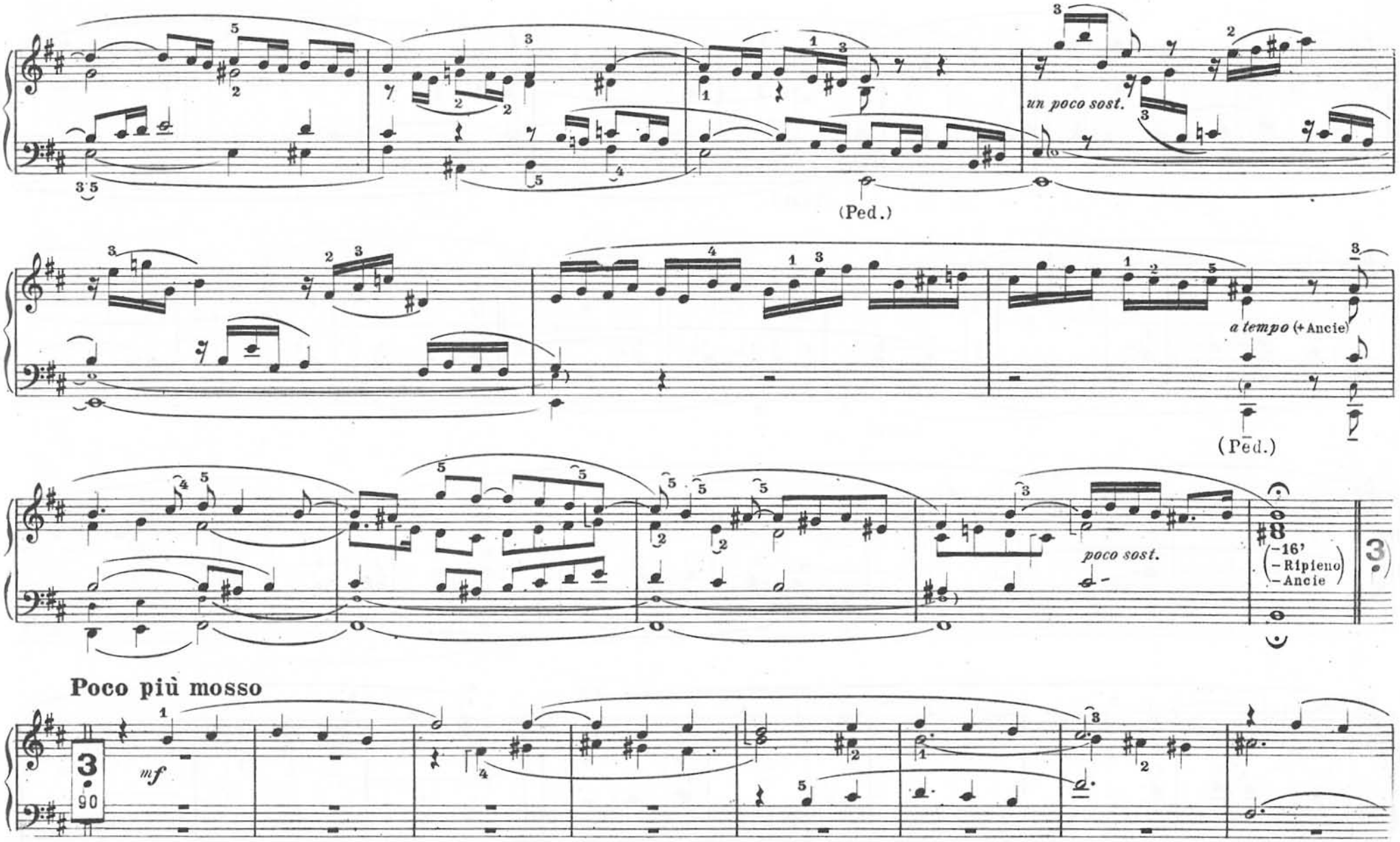
(1685-1750)

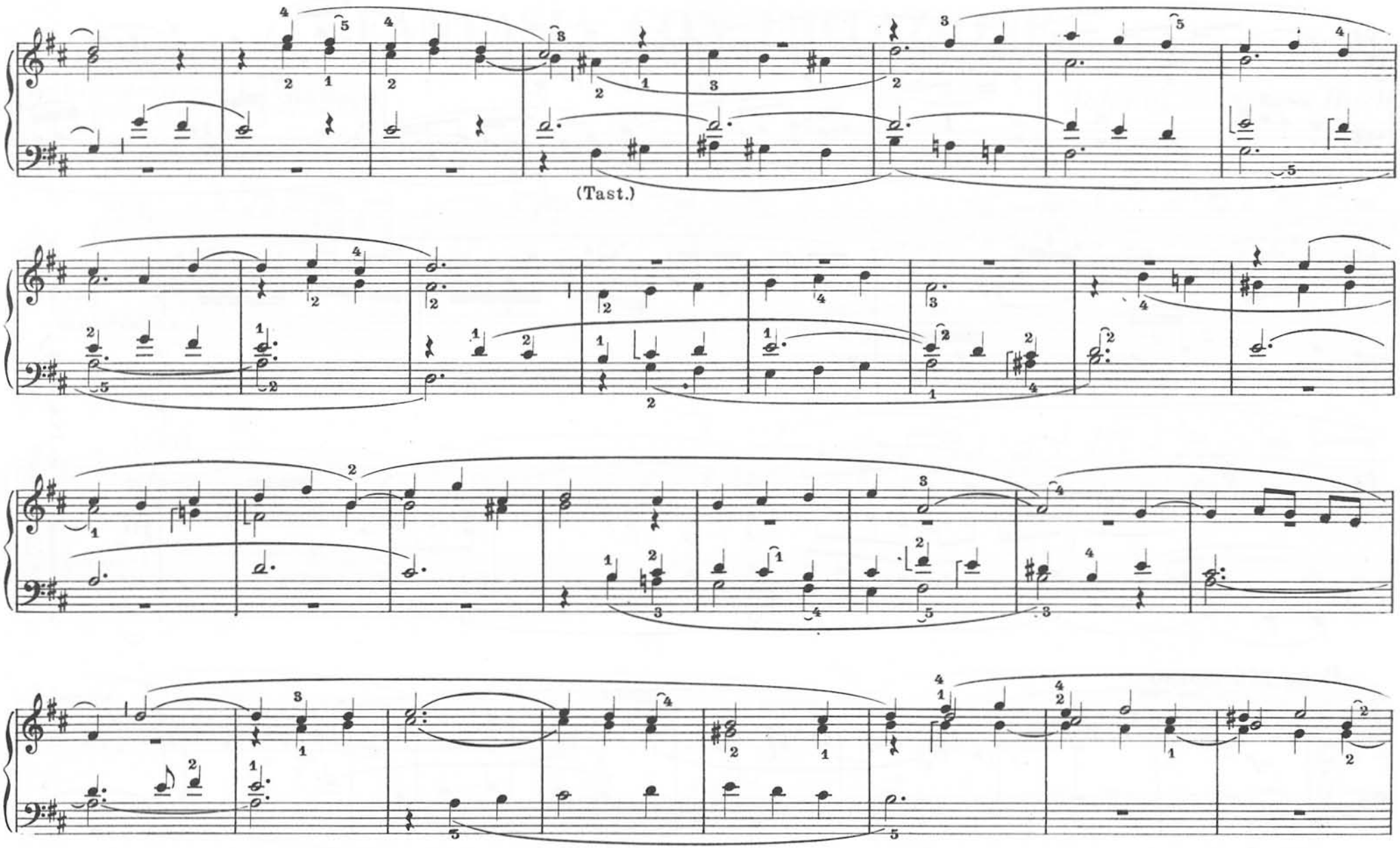
Allegro moderato

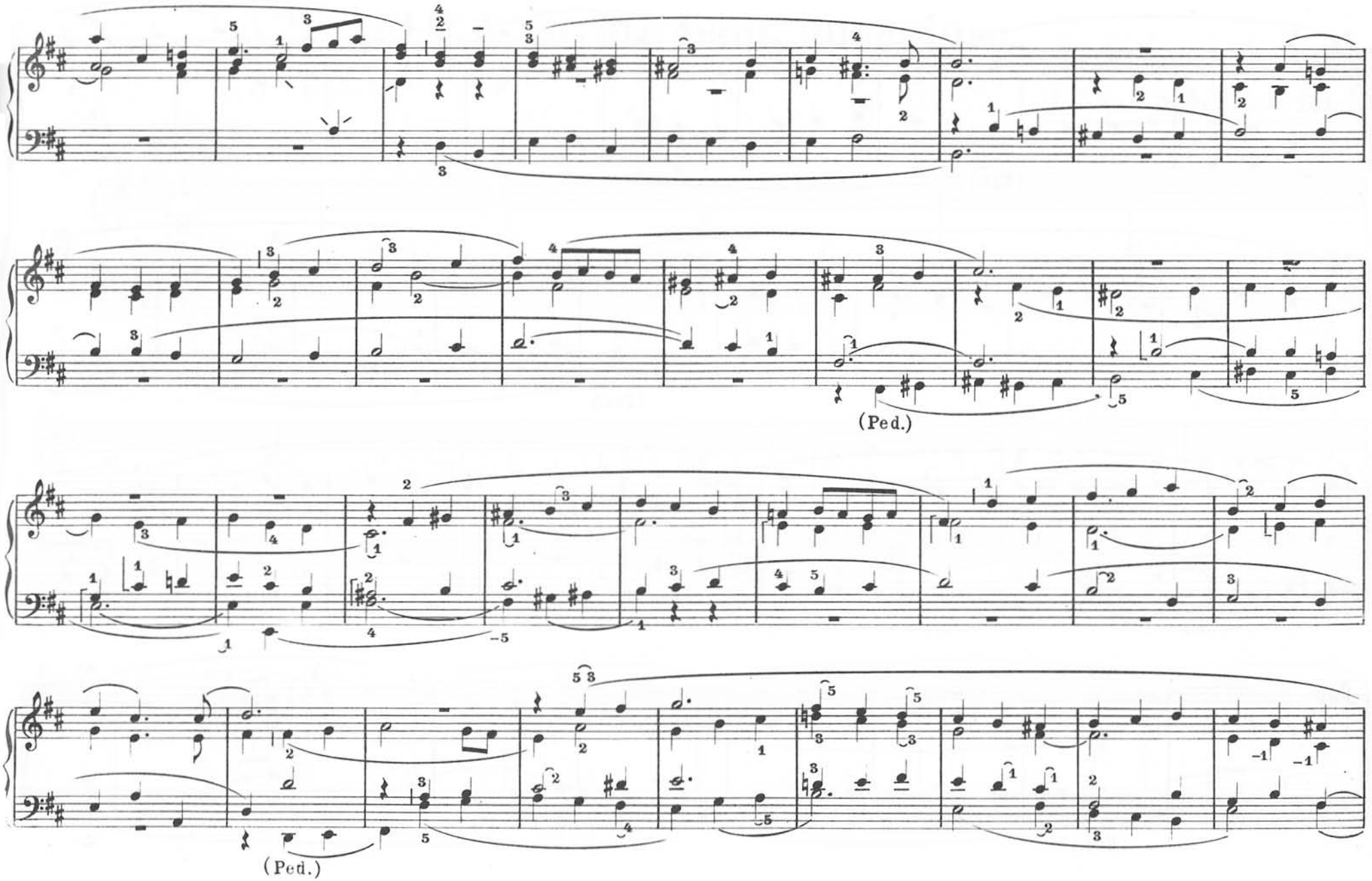
52

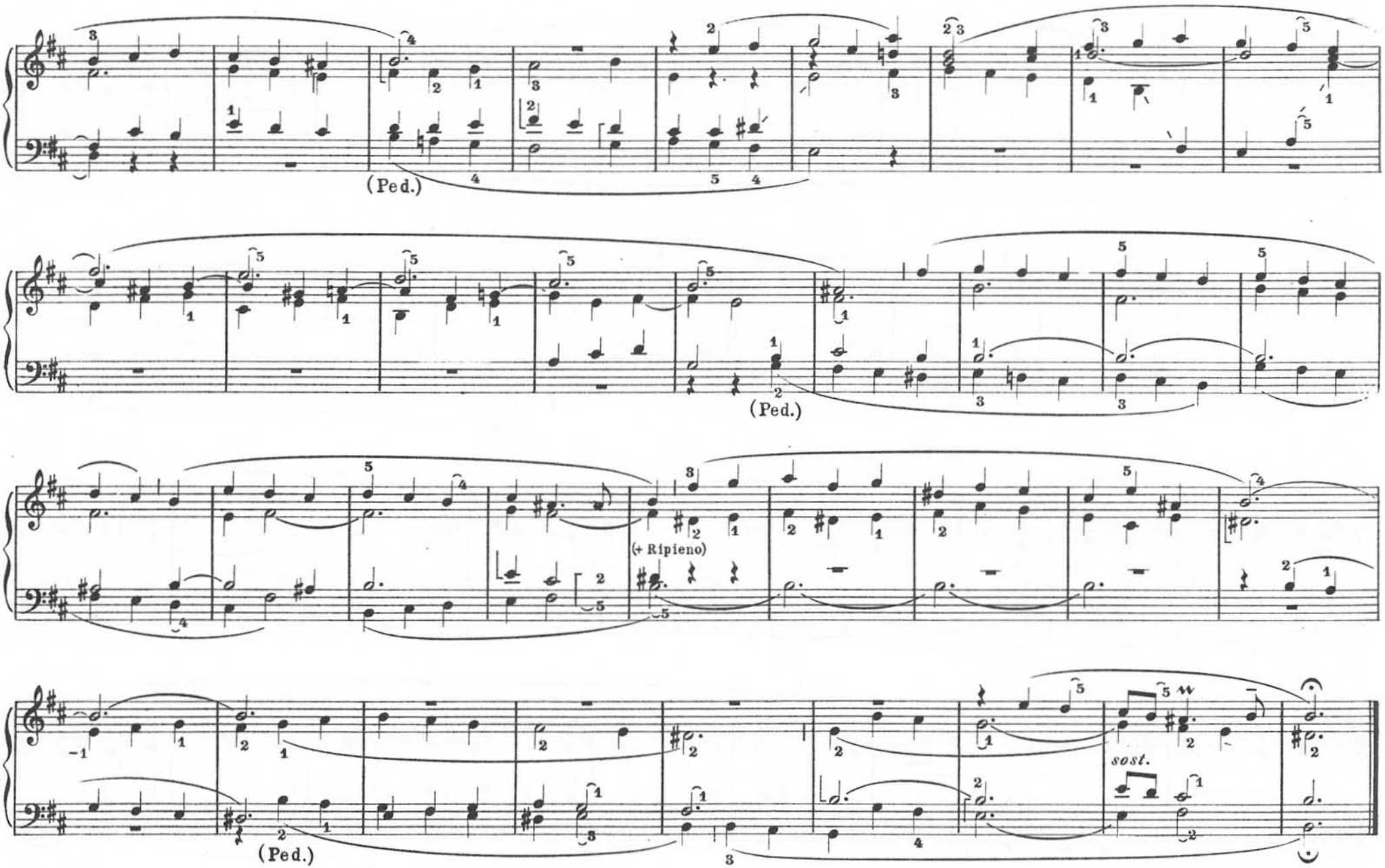


(*) Vedere *N.B.* a pag. 19


un poco sost.
(Ped.)
a tempo (+ Ancie)
(Ped.)
poco sost.
8
(-16'
- Ripieno
- Ancie)
Poco più mosso
mf
90


(Tast.)


(Ped.)
(Ped.)


(Ped.)
(Ped.)
(+ Ripieno)
(Ped.)
sost.

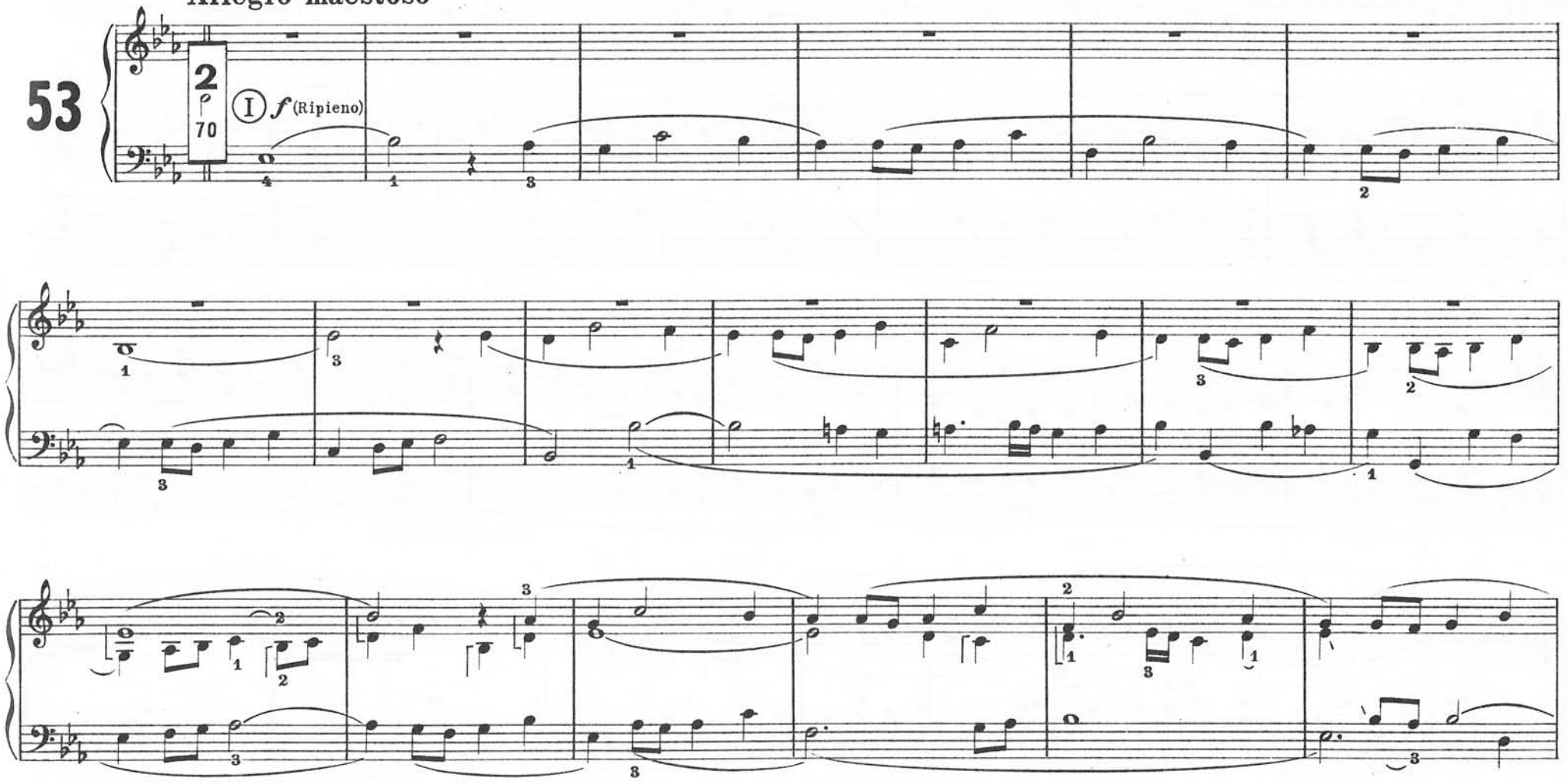
FUGA in Mi bem. maggiore

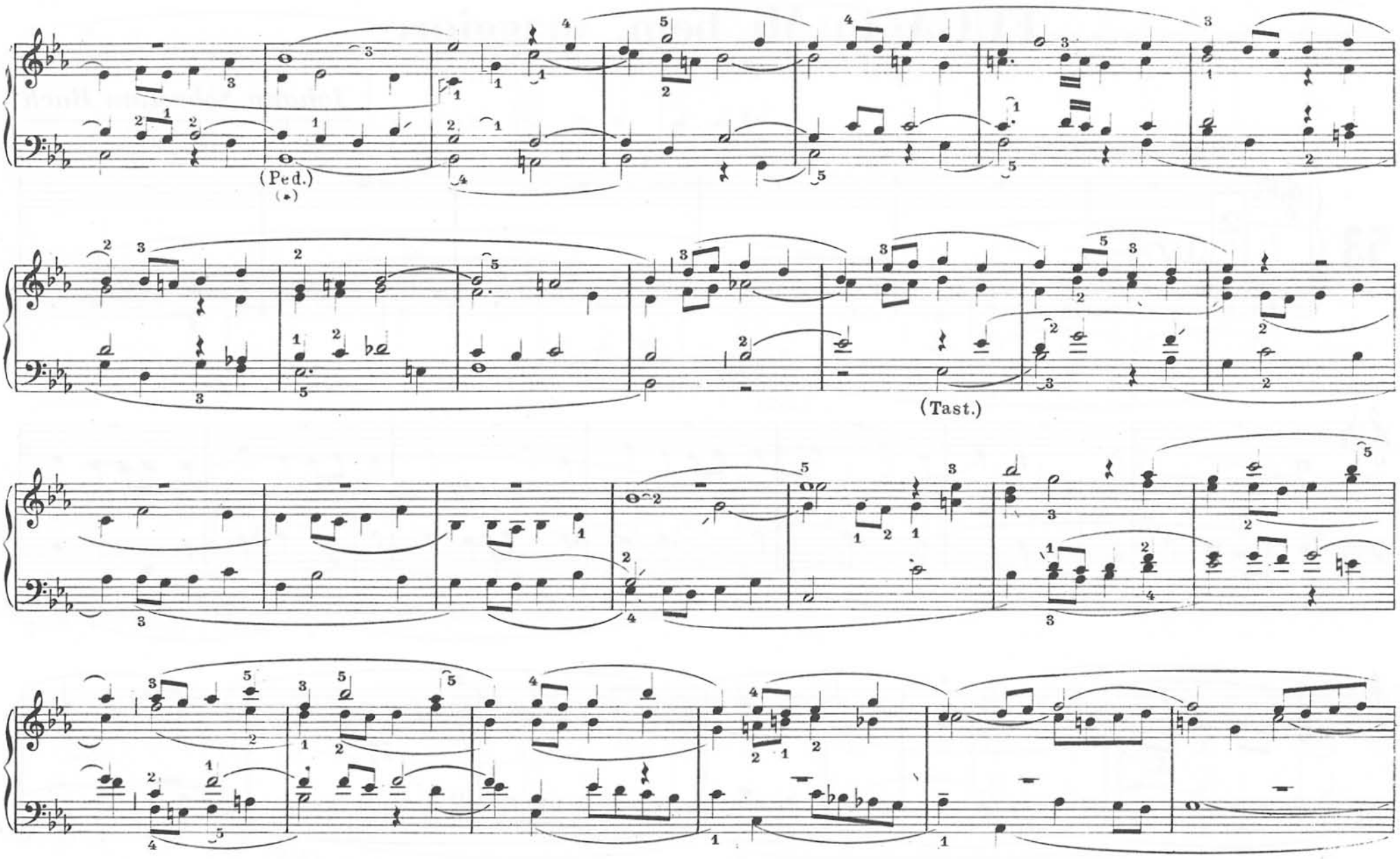
(dal "Clavicembalo ben temperato„)

Johann Sebastian Bach

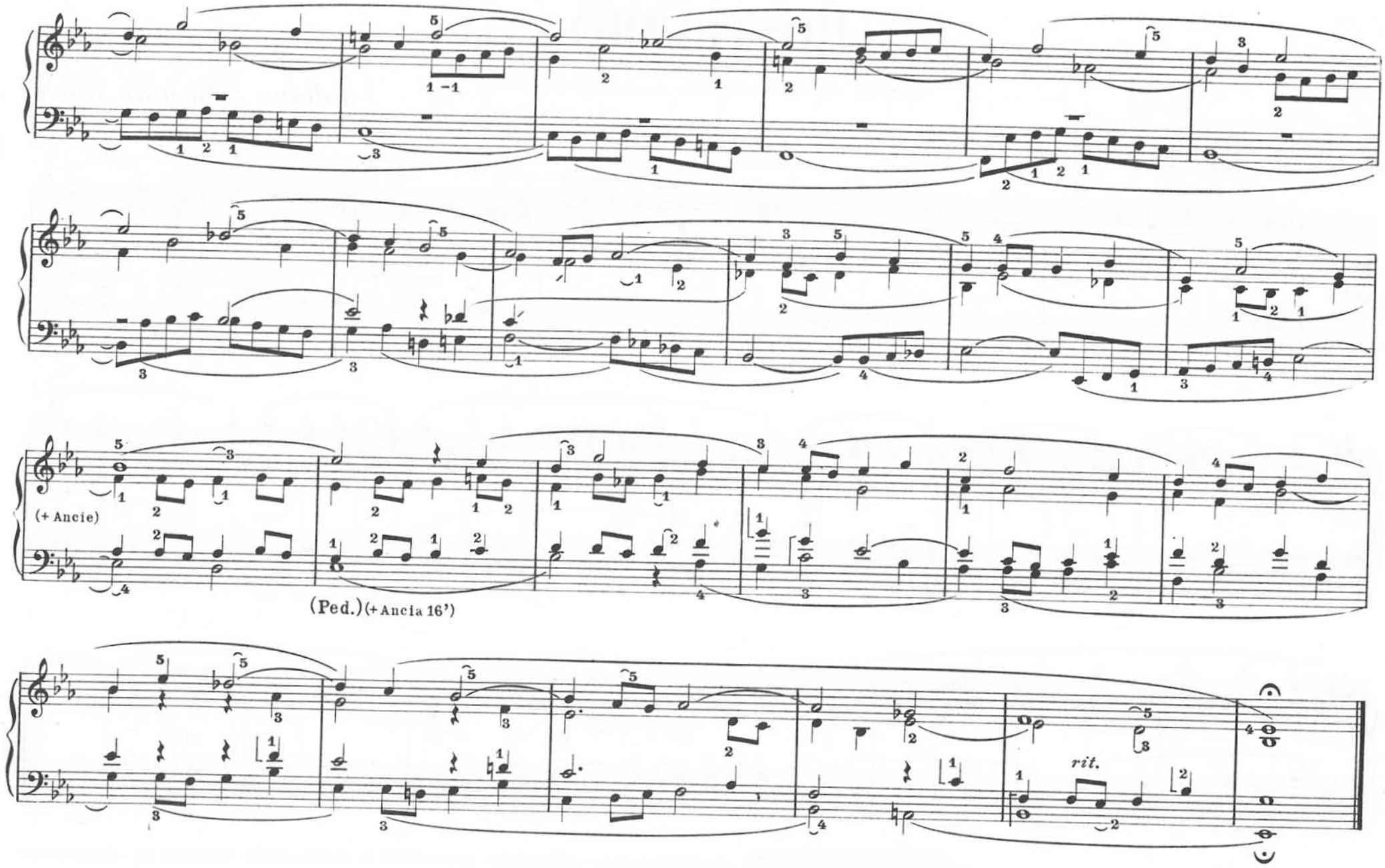
(1685-1750)

Allegro maestoso





(*) Vedere *N. B.* a pag. 19


(+ Ancie)
(Ped.)(+ Ancia 16')
rit.

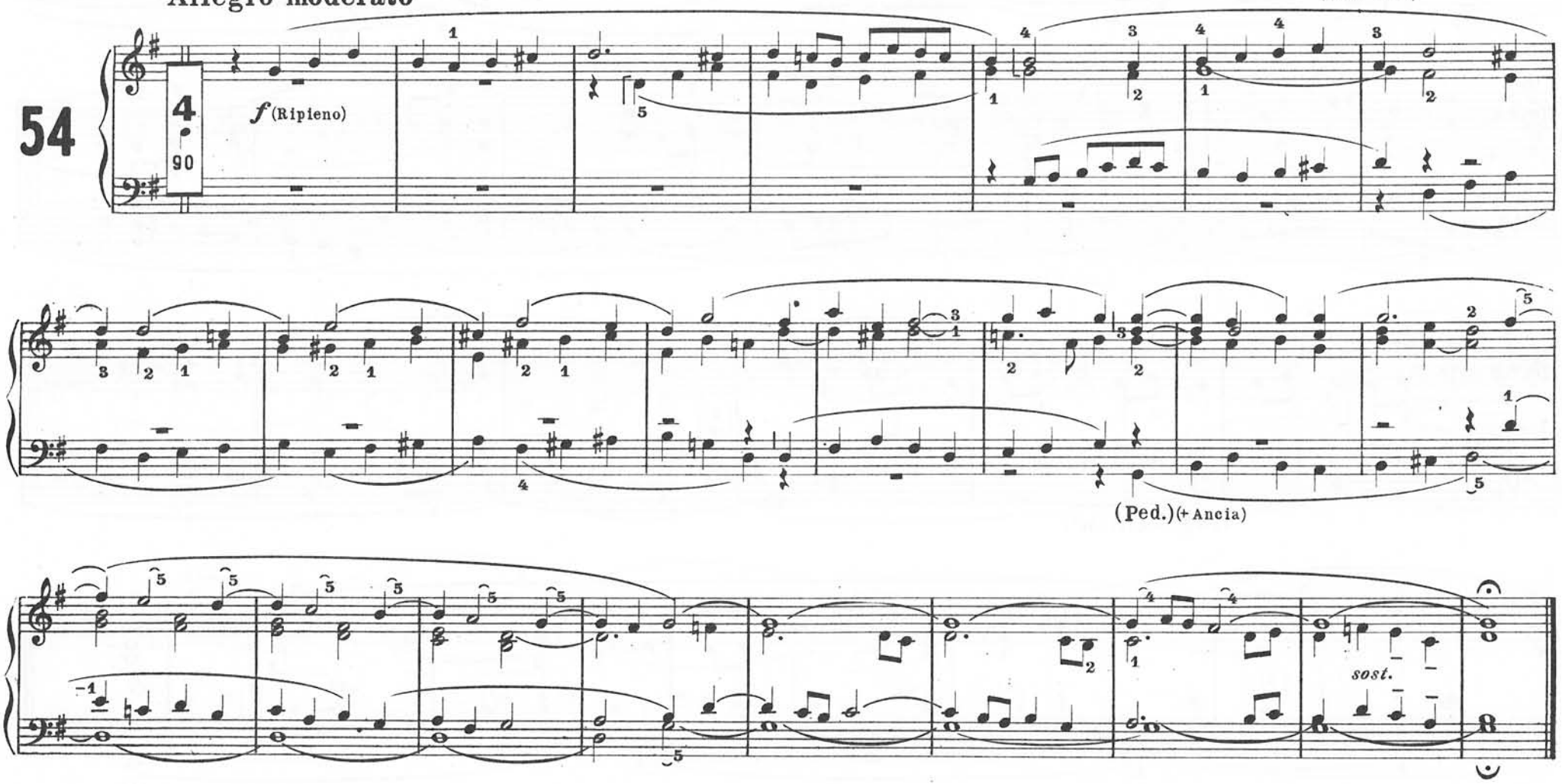
POSTLUDIO

Johann Sebastian Bach

(1685-1750)

54

Allegro moderato



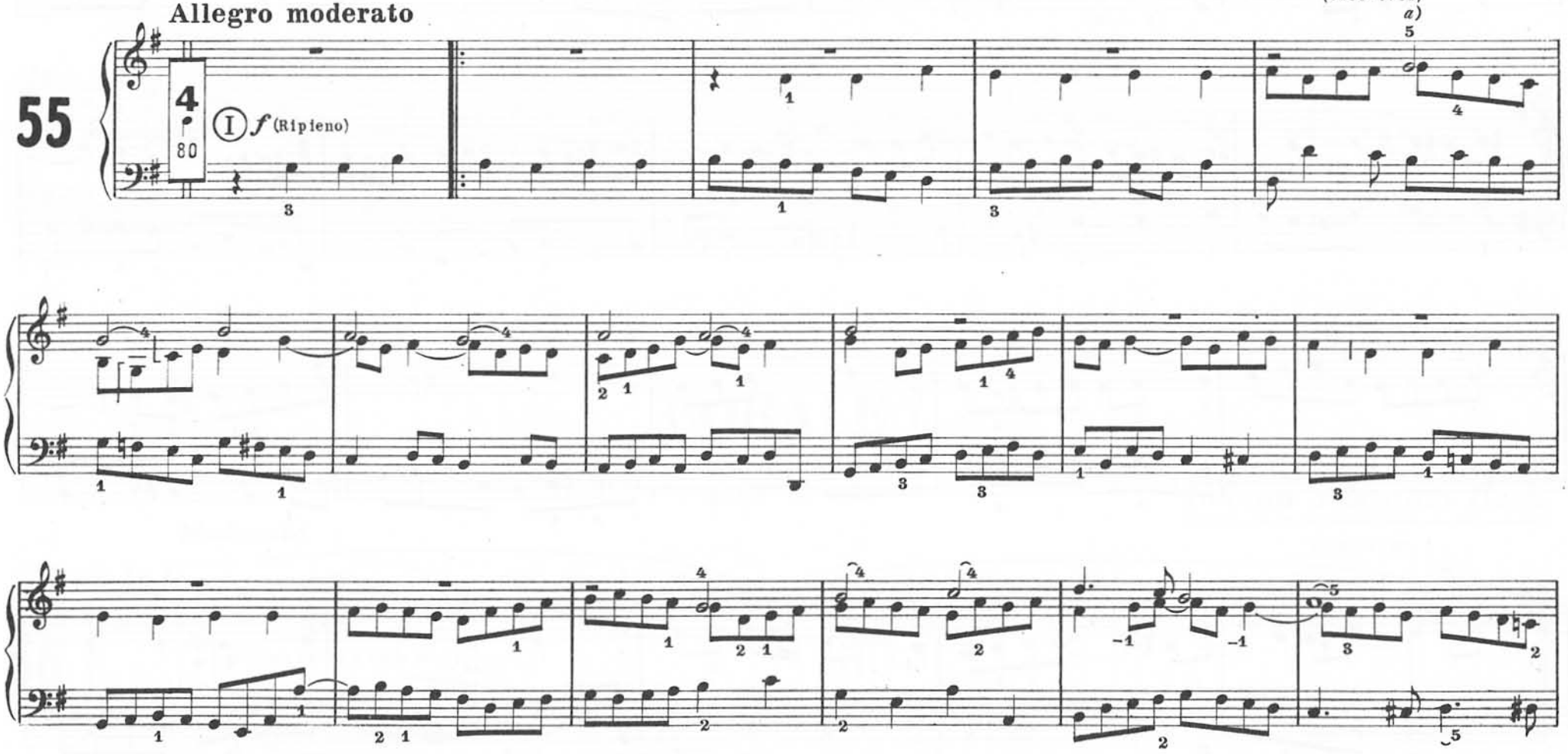
PRELUDIO

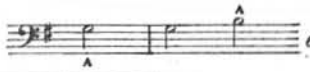
al Corale "Nun freut euch, liebe Christen g'mein„
(Rallegratevi dunque, cari Cristiani, tutti insieme)

Johann Sebastian Bach
(1685-1750)

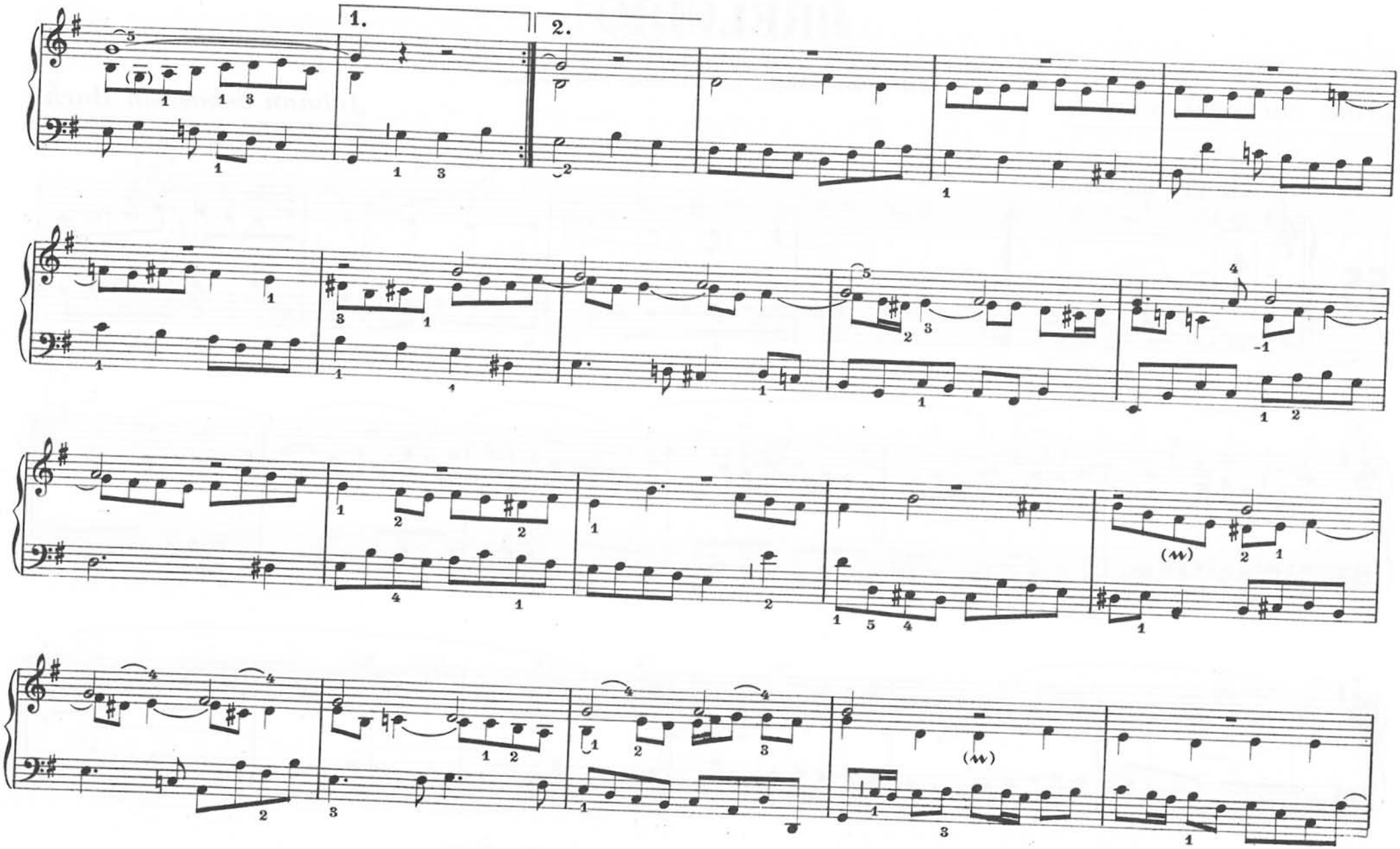
Allegro moderato

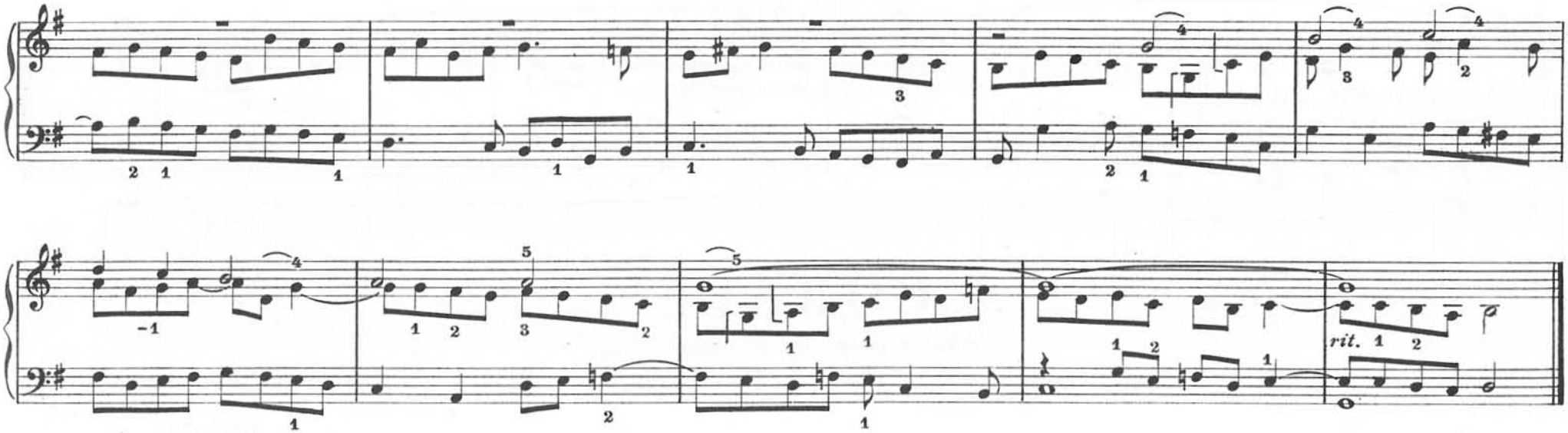
55



a) La melodia del Corale può essere affidata al Pedale con un registro forte ad ancia di 4 piedi:  *ecc.*

Numero 2775 delle EDIZIONI CARRARA


1.
2.

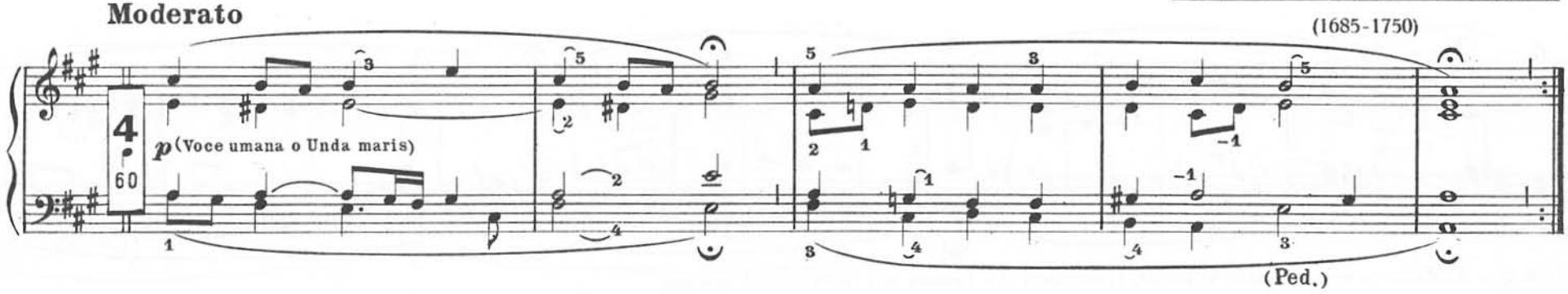


CORALE

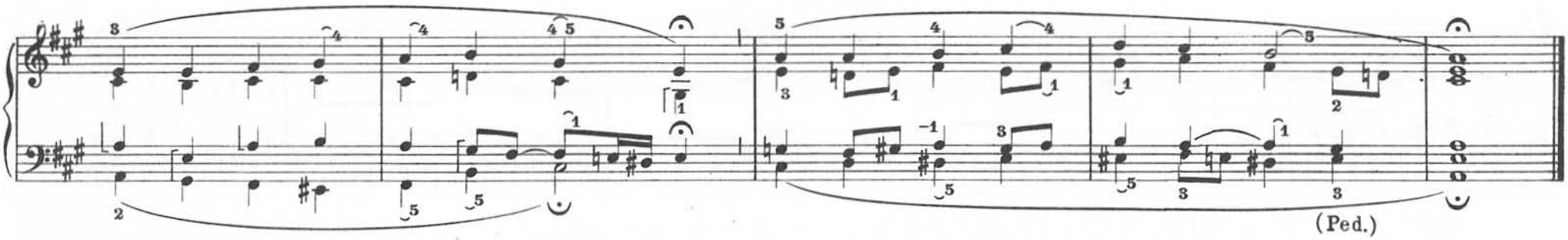
"Liebster Jesu, wir sind hier,,
(Amatissimo Gesù, noi siamo qui)

Johann Sebastian Bach
(1685-1750)

56



Numero 2775 delle EDIZIONI CARRARA



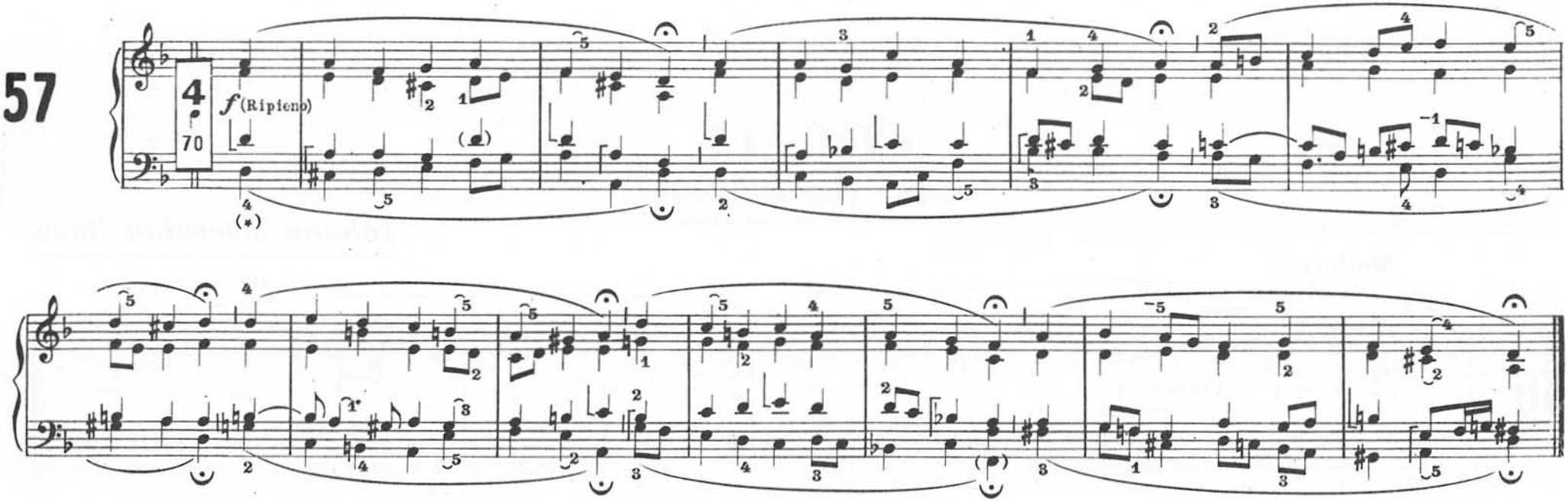
CORALE

"Vater unser im Himmelreich"
(Padre nostro che sei nei Cieli)

Johann Sebastian Bach

(1685-1750)

57



(*) N. B. - Affidando le note del basso al Pedale, l'esecuzione alla Tastiera sarà notevolmente facilitata.

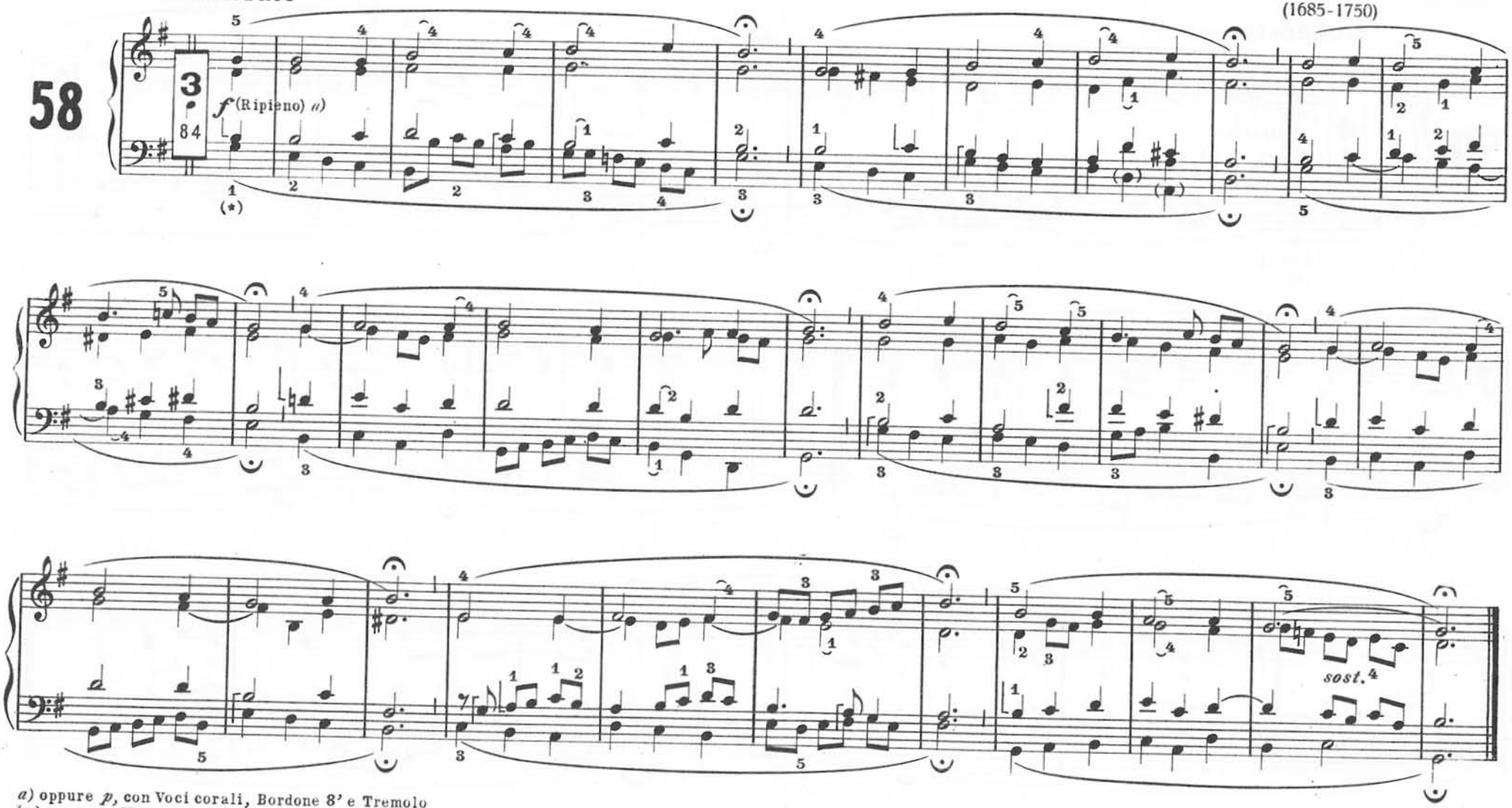
CORALE

"In dulci jubilo, nun singet,,
(In dolce giubilo, ora cantate)

Johann Sebastian Bach
(1685-1750)

Moderato

58



a) oppure *p*, con Voci corali, Bordone 8' e Tremolo
(*) Vedere *N. B.* a pag. 94

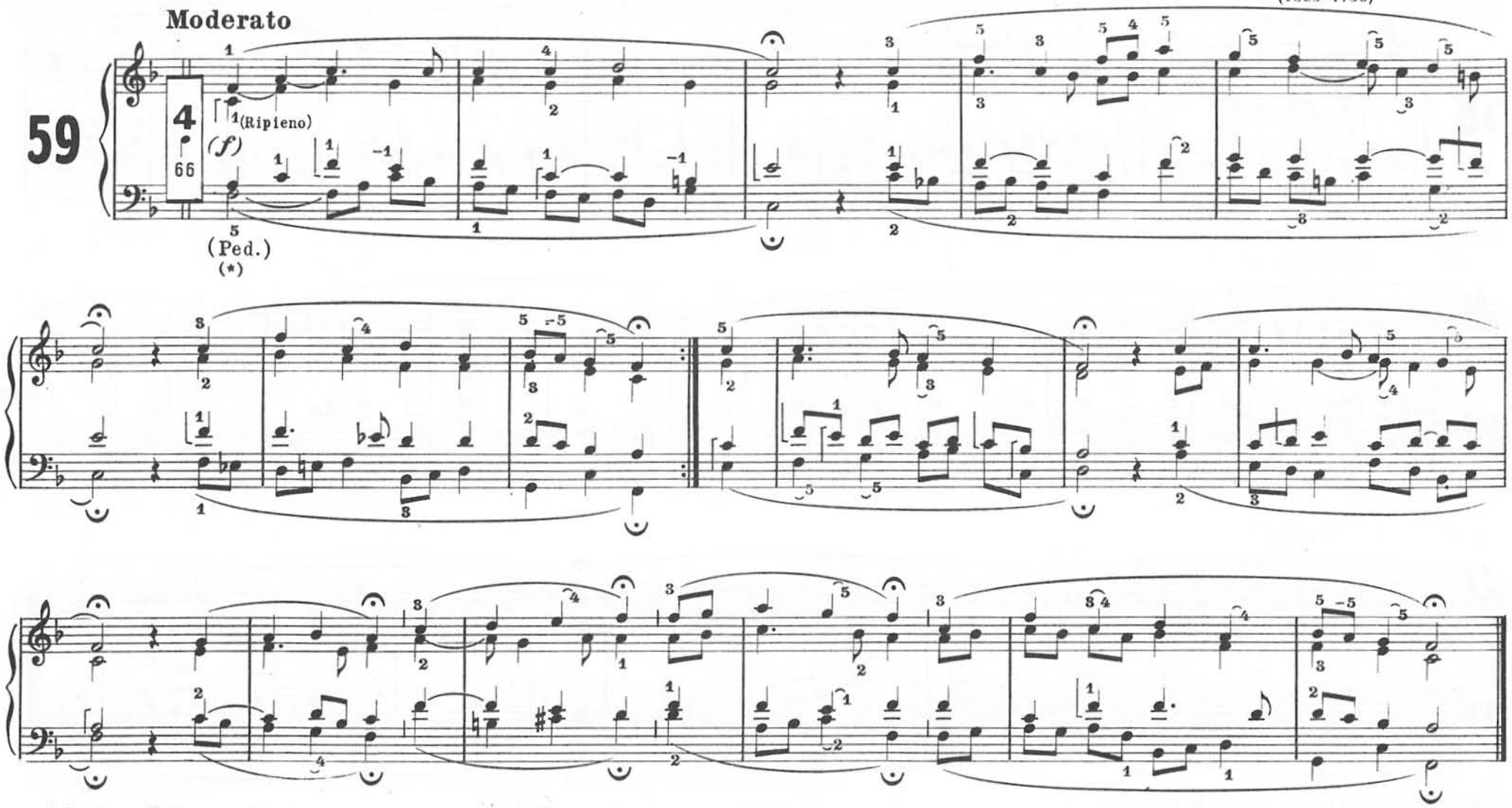
CORALE

"Wachet auf, ruft uns die Stimme"
(Svegliatevi, una voce ci chiama)

Johann Sebastian Bach
(1685-1750)

Moderato

59



(*)Vedere *N.B.* a pag. 94

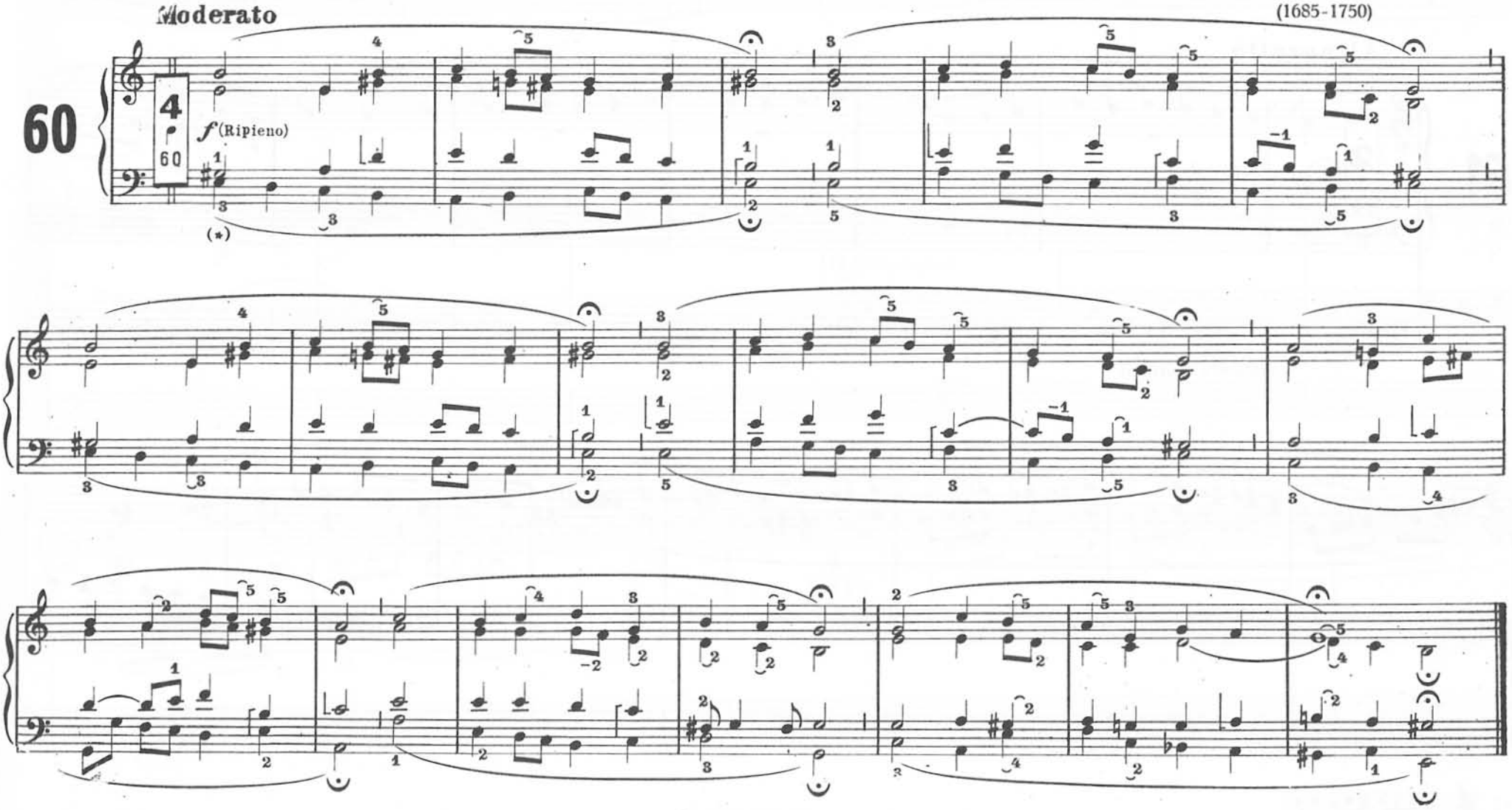
CORALE

"Aus tiefer Not schrei ich zu dir,,
(De profundis clamavi ad te)

Johann Sebastian Bach
(1685-1750)

60

Moderato



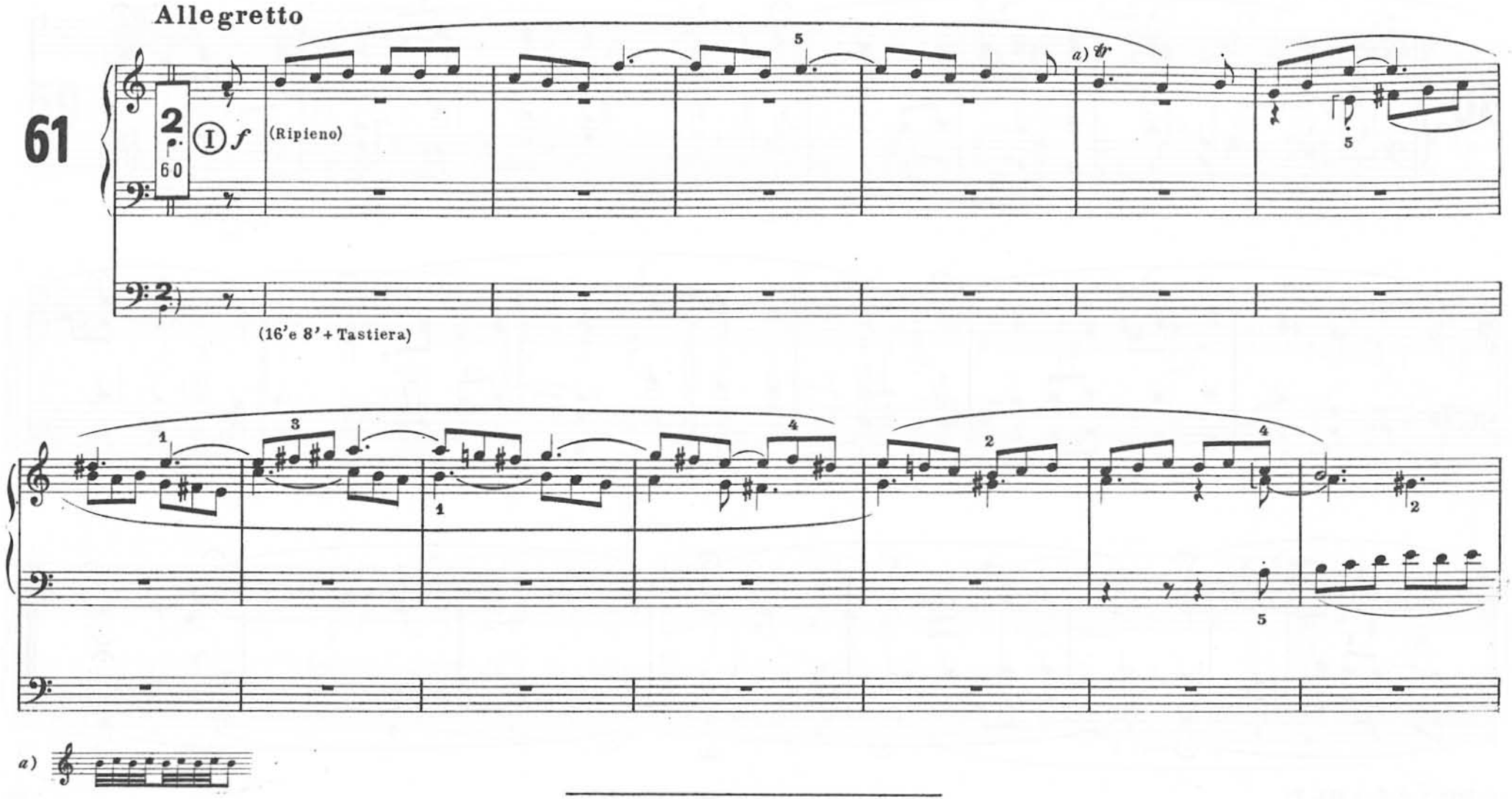
(*) Vedere *N. B.* a pag. 94

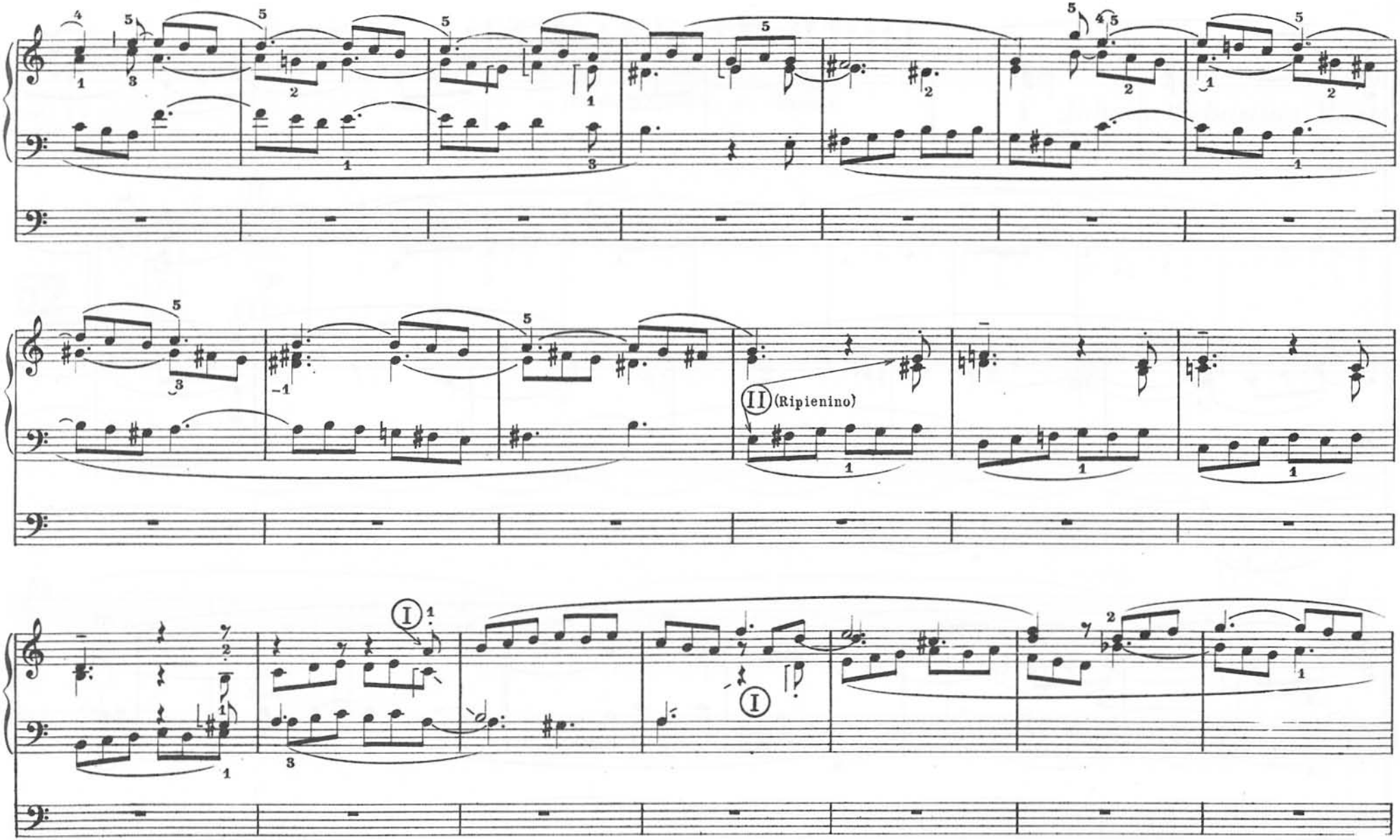
FUGHETTA in La minore

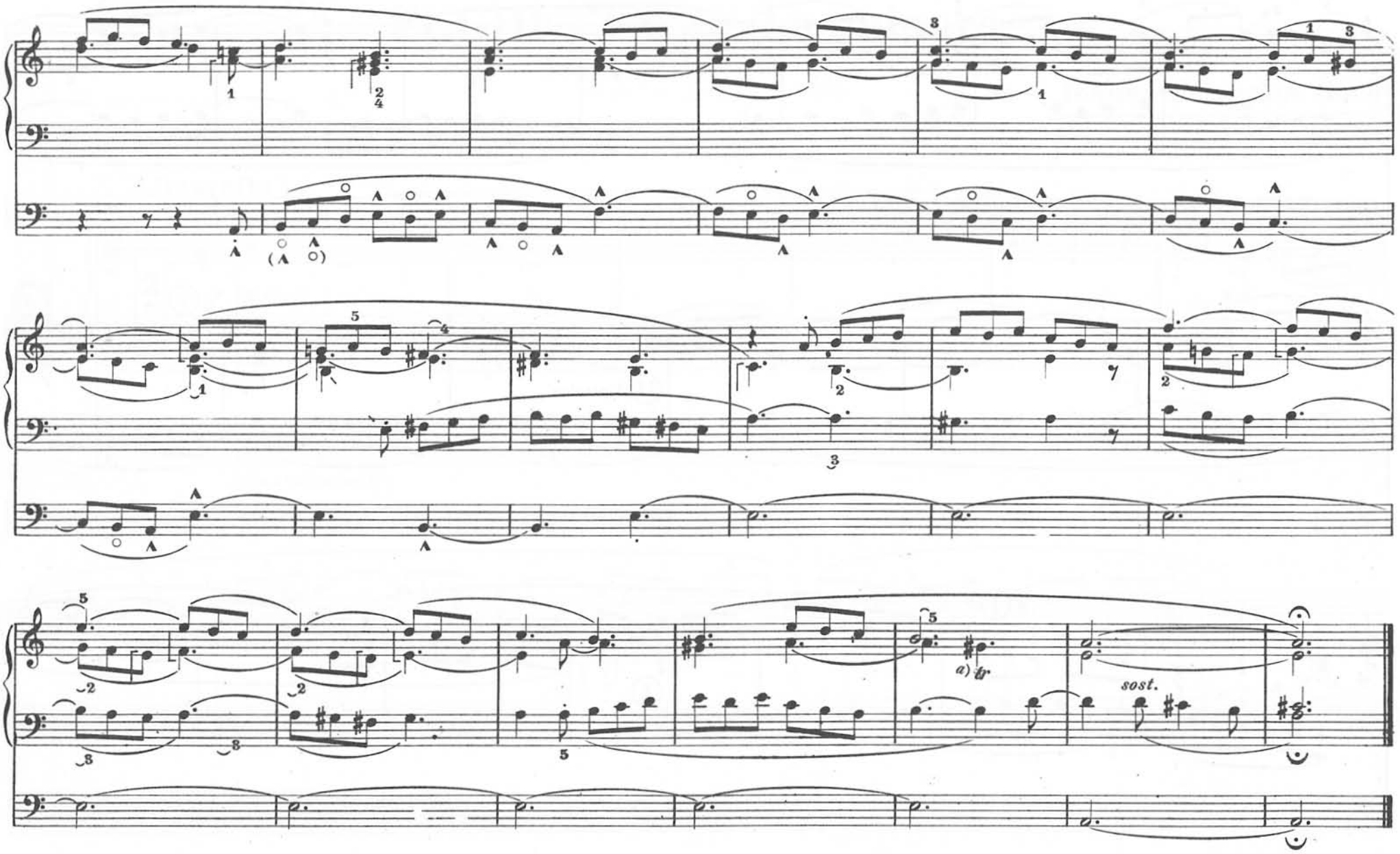
Johann Sebastian Bach

(1685-1750)

Allegretto




II (Ripienino)
I
I


a) tr
sost.

CORALE IN TRIO

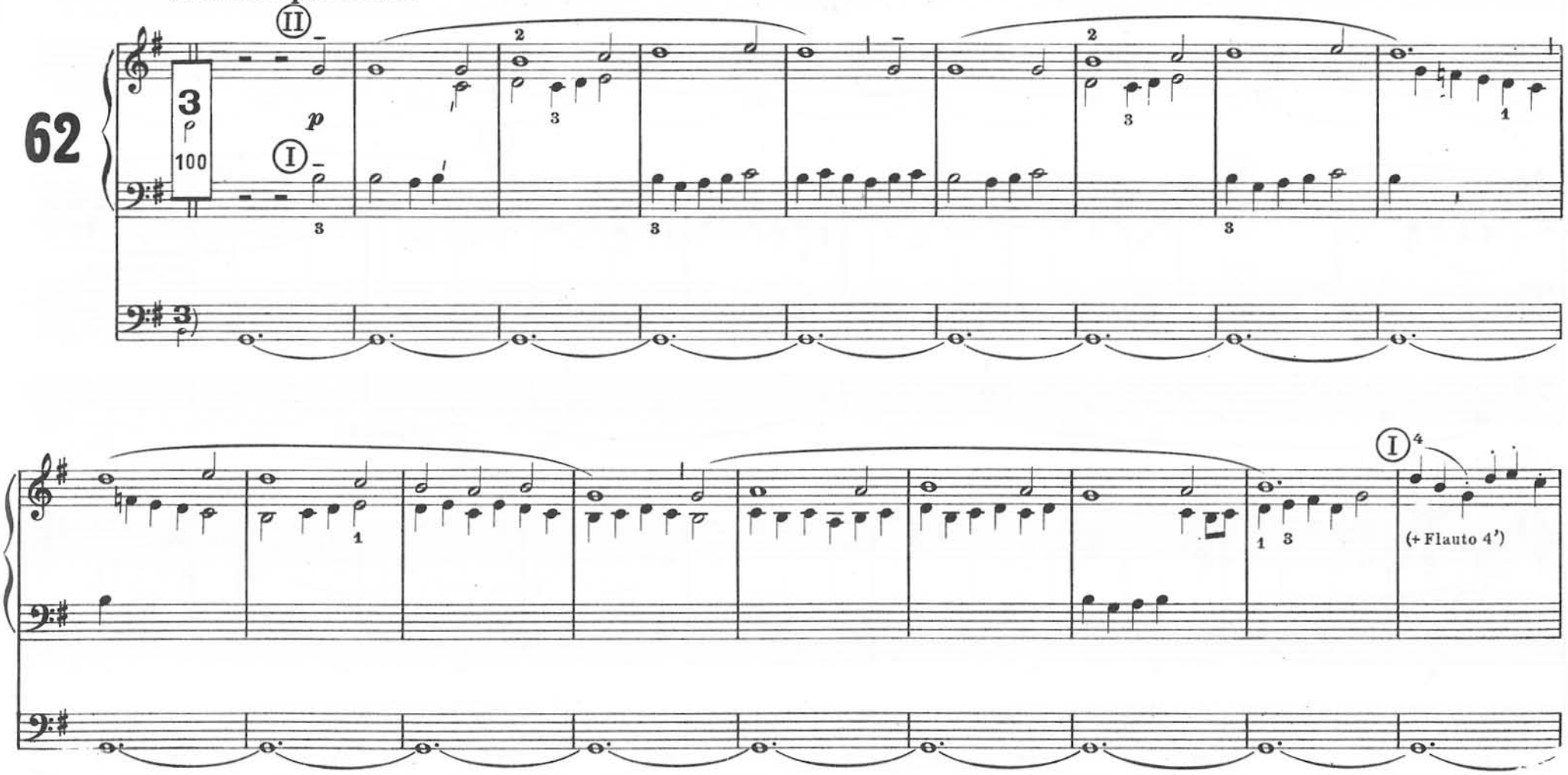
"In dulci jubilo, nun singet,,
(In dolce giubilo, ora cantate)

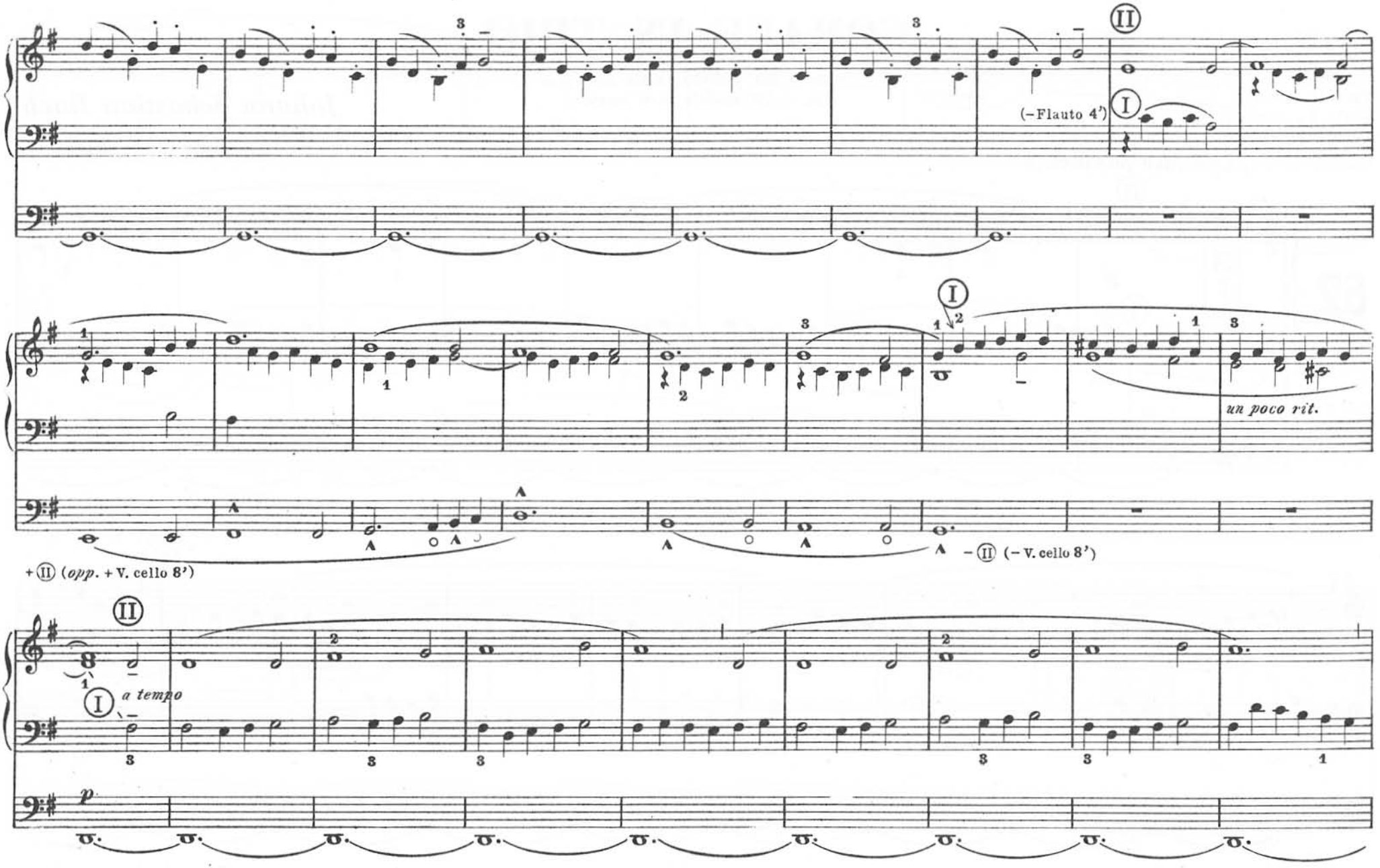
Johann Sebastian Bach

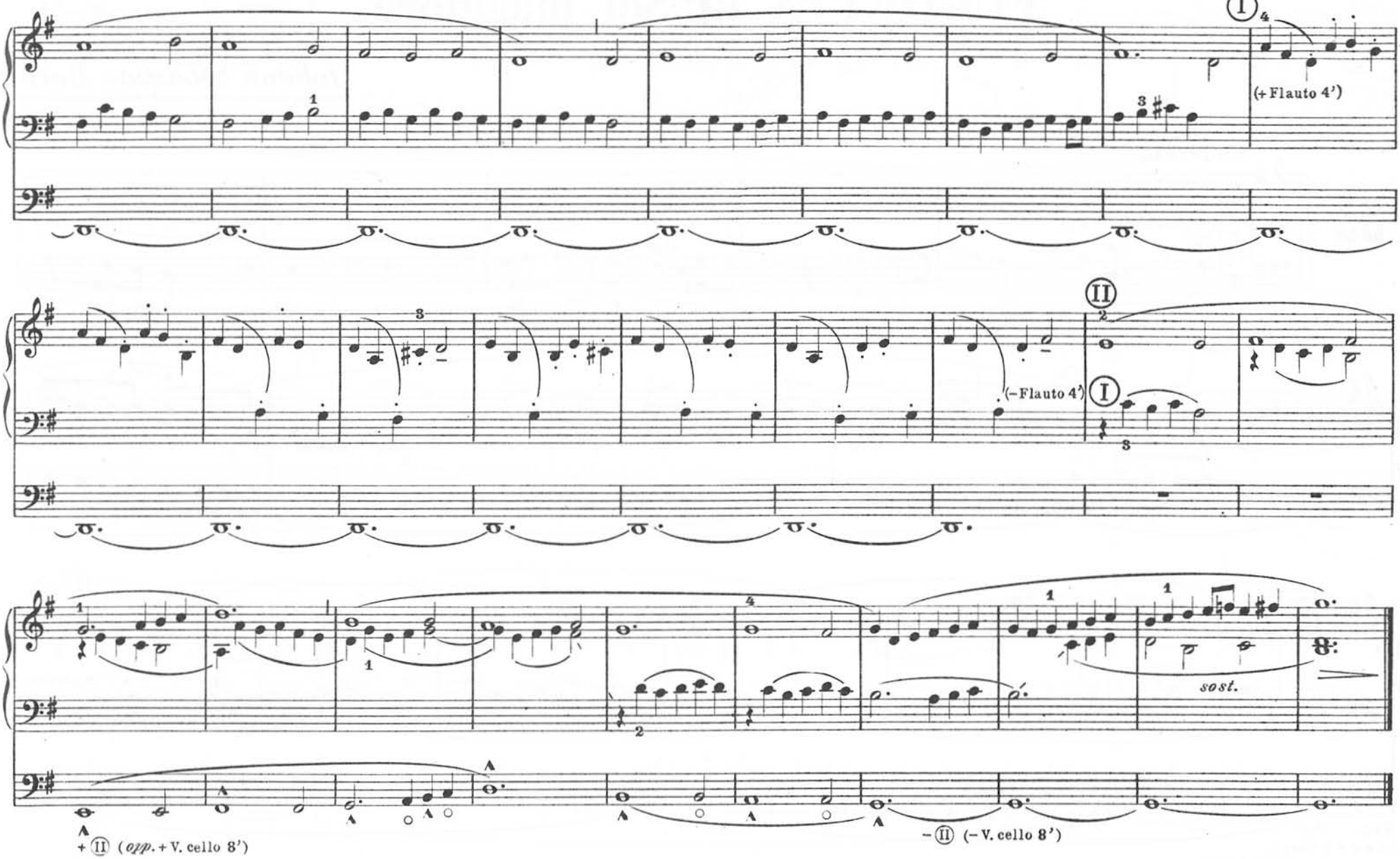
(1685-1750)

Tast. II - *Oboe*
Tast. I - *Flauto 8'*
Pedale - *Subbasso 16' - Bordone 8'*

Andante pastorale




II
(– Flauto 4')
I
I
un poco rit.
+ II (opp. + V. cello 8')
– II (– V. cello 8')
II
I a tempo
p

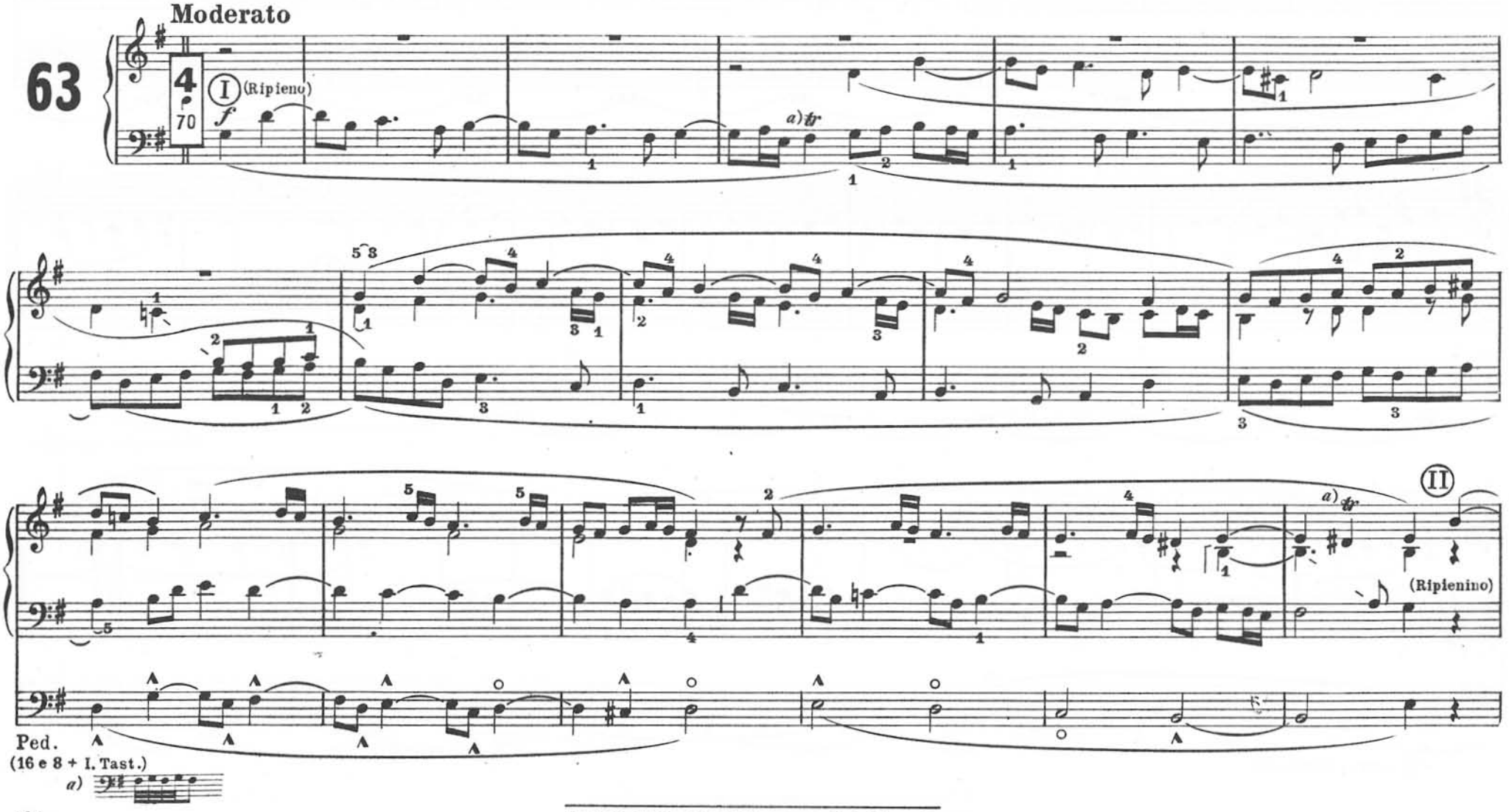

I
(+ Flauto 4')
II
(– Flauto 4')
I
sost.
+ II (opp. + V. cello 8')
– II (– V. cello 8')

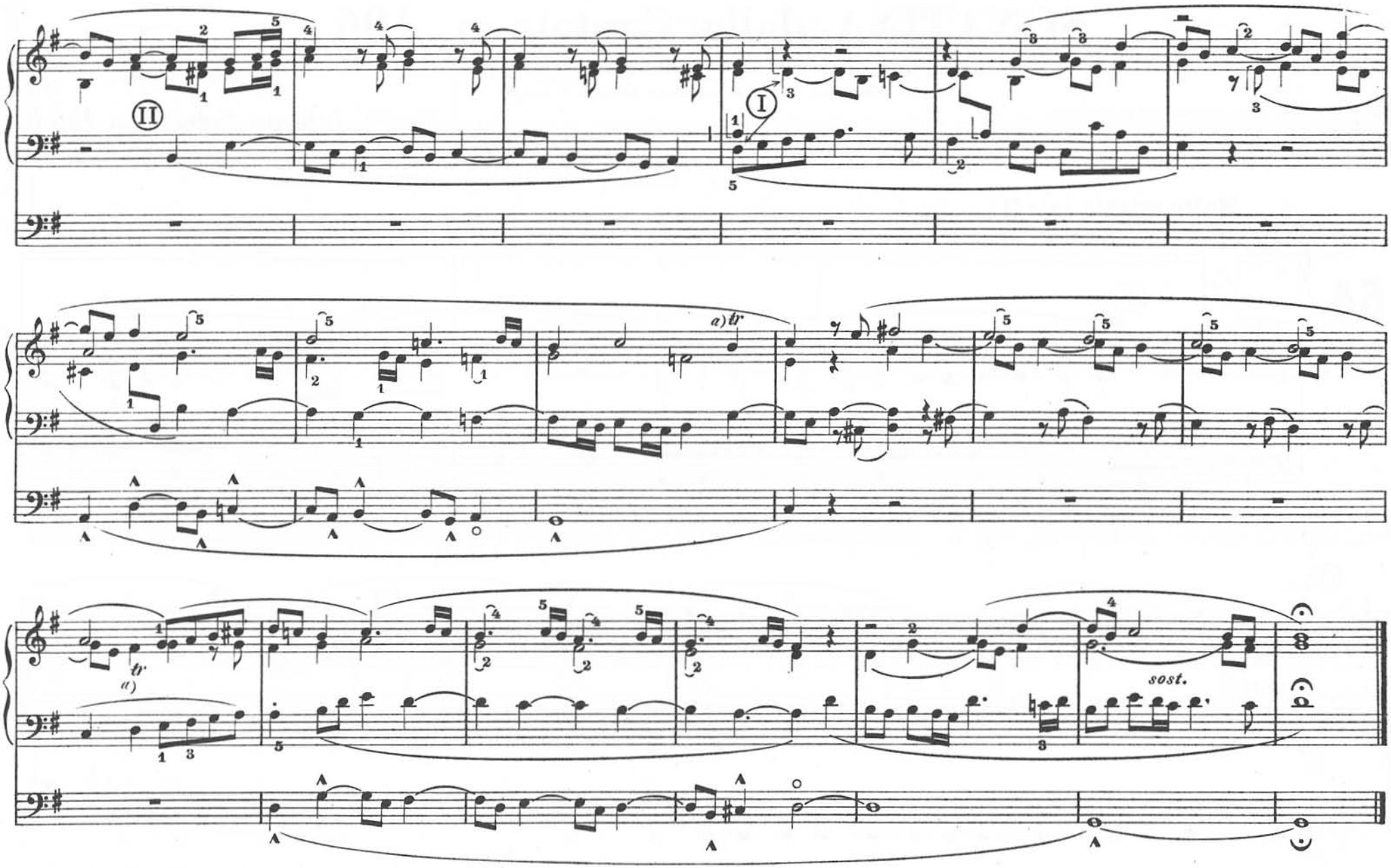
FUGHETTA in Sol maggiore

Johann Sebastian Bach

(1685-1750)

63




II
I
a) tr
tr
a)
sost.

SONATINA dalla Cantata n. 106

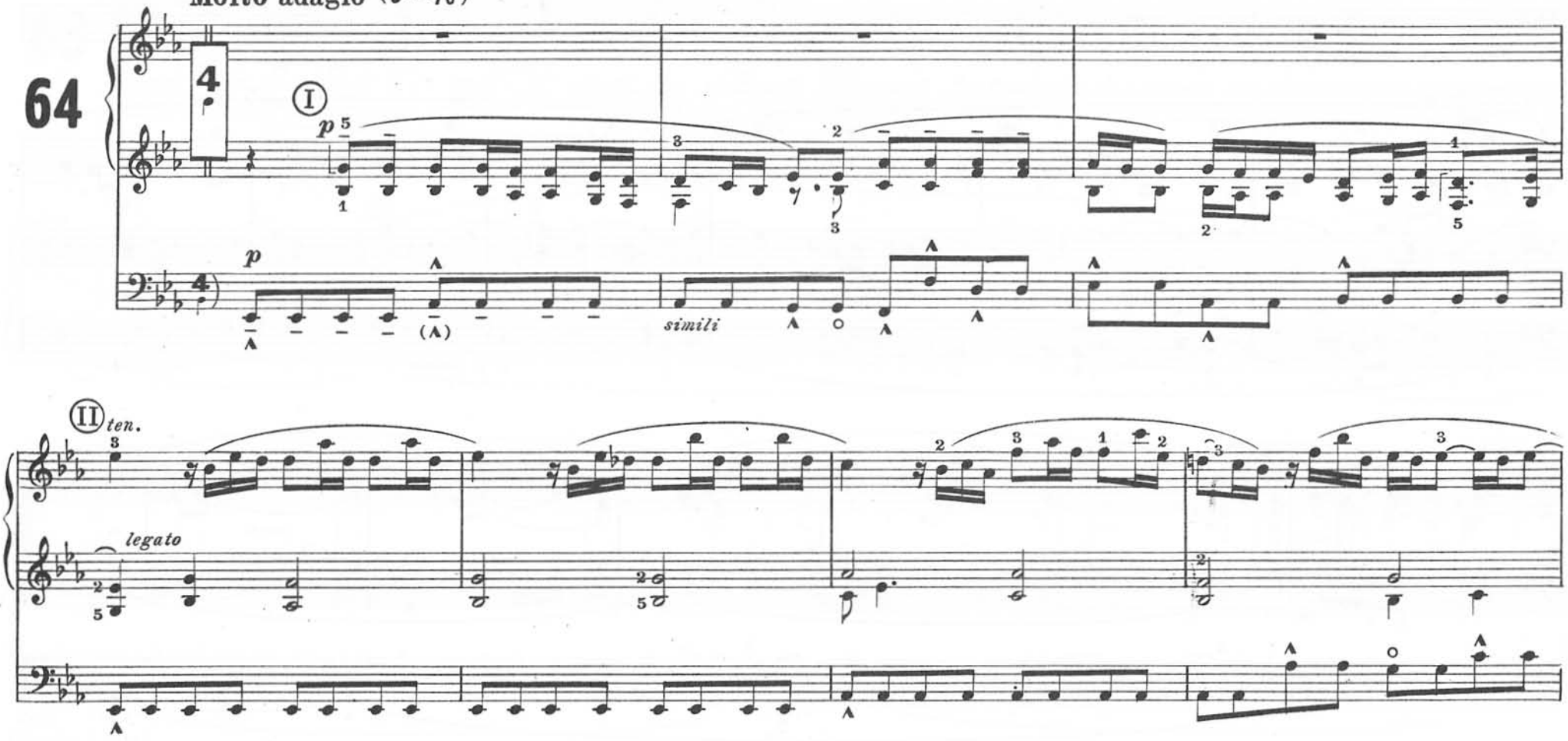
"Gottes Zeit ist die allerbeste Zeit"
(Il tempo di Dio è il migliore di tutti i tempi)

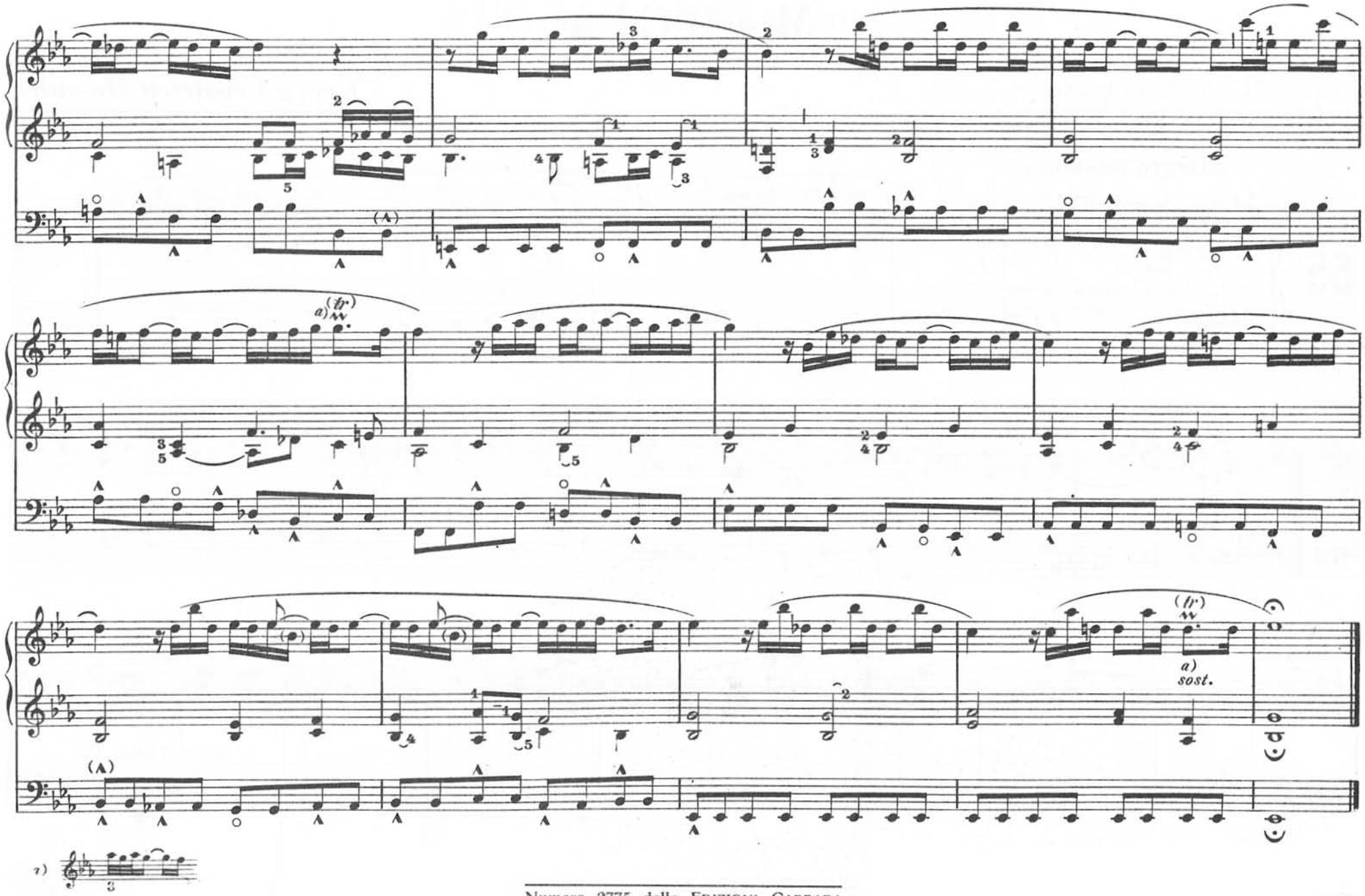
Tast. II - *Oboe (opp. Sesquialtera o Cornetto)*
Tast. I - *Flauto dolce 8'*
Pedale - *Subbasso 16' - Bordone 8'*

Johann Sebastian Bach

(1685-1750)

Molto adagio (♪ - 70)




a) (tr)
a) (tr)
sost.
7)

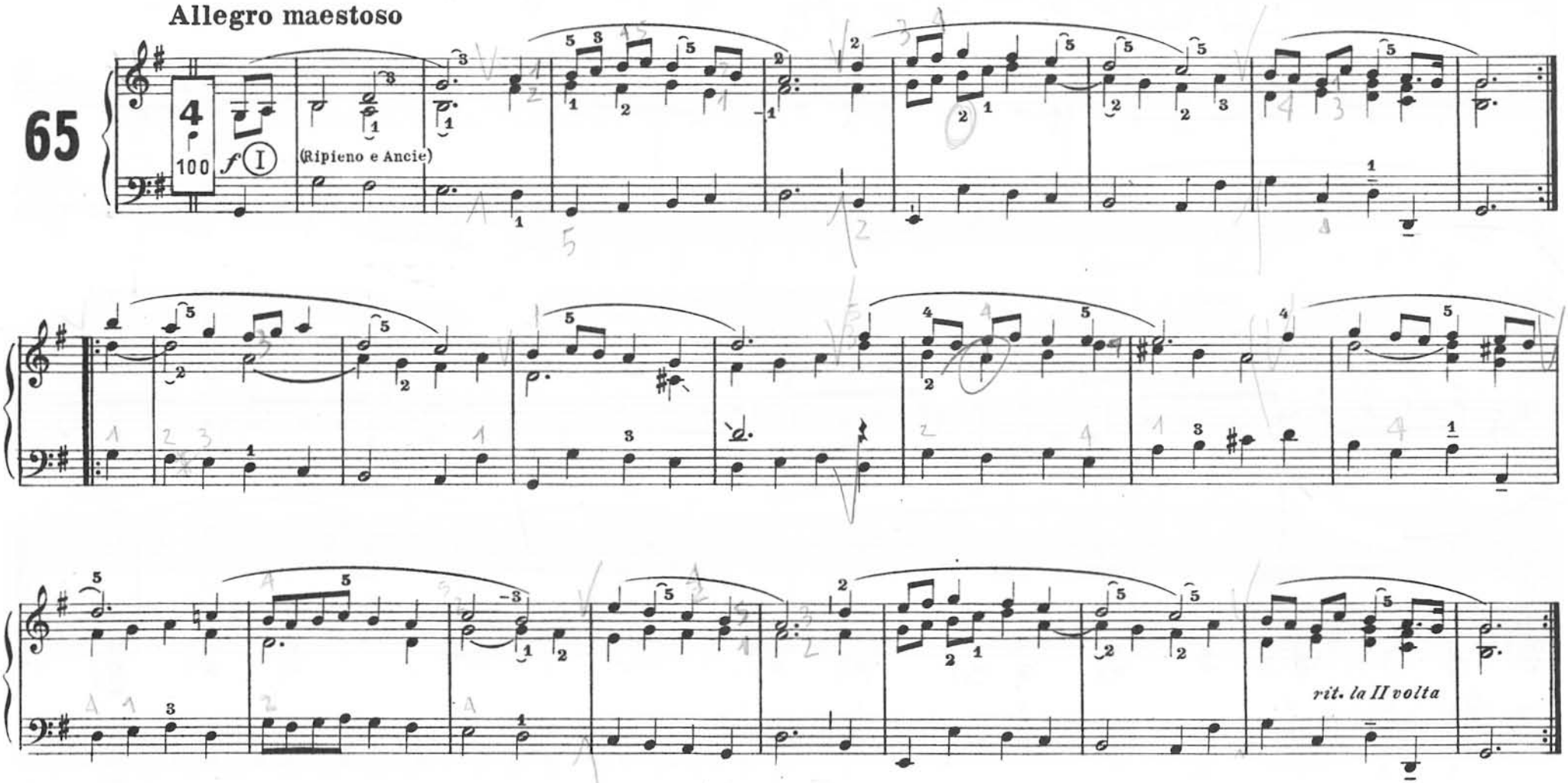
MARCIA

Georg Friedrich Haendel

(1685-1759)

65

Allegro maestoso



FUGA in Sol minore

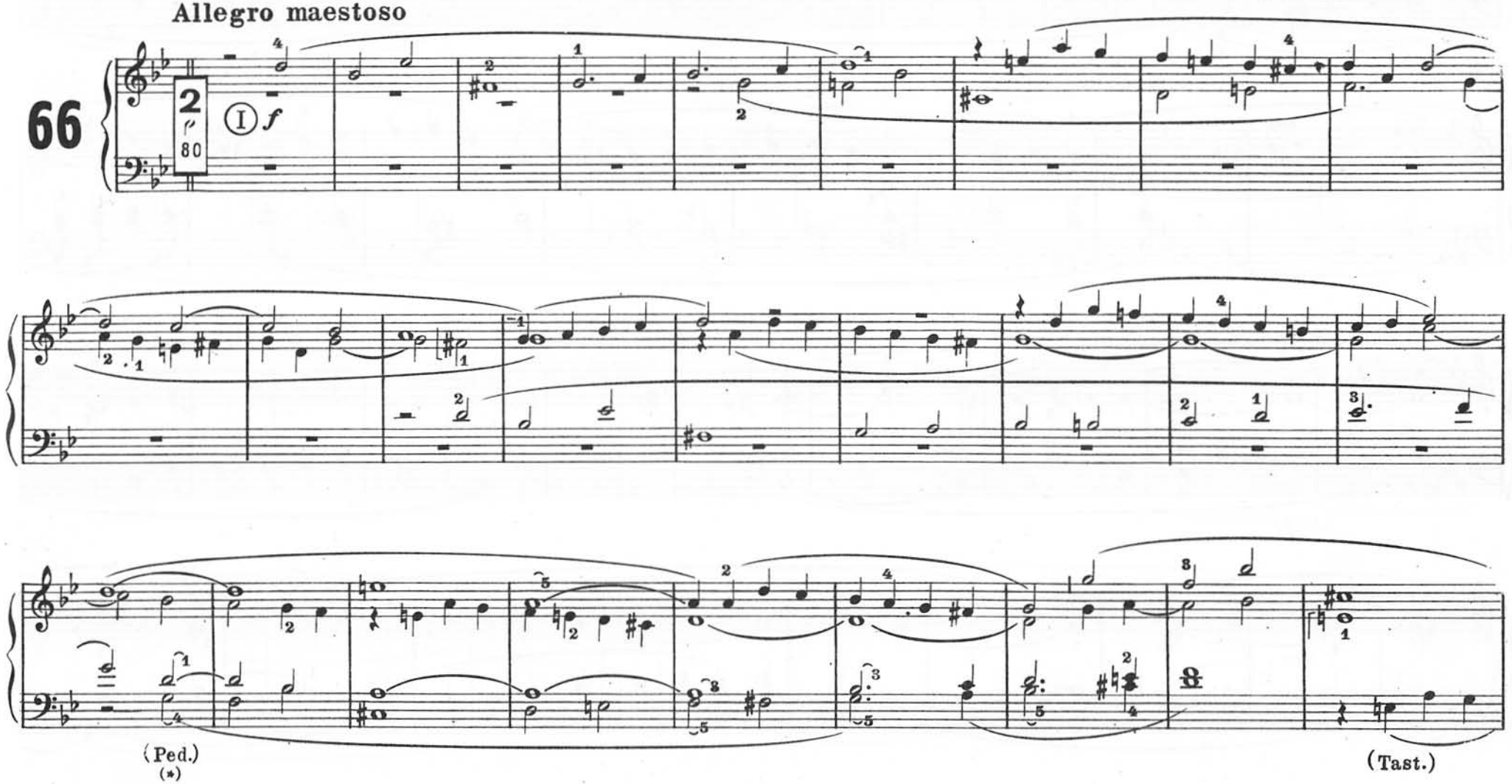
(dall' Oratorio "Messia„)

Tast. I - *Fondi di 16', 8', 4' e 2' - Ripieno*
Pedale - *Registri di 16' e 8' uniti alla I Tast.*

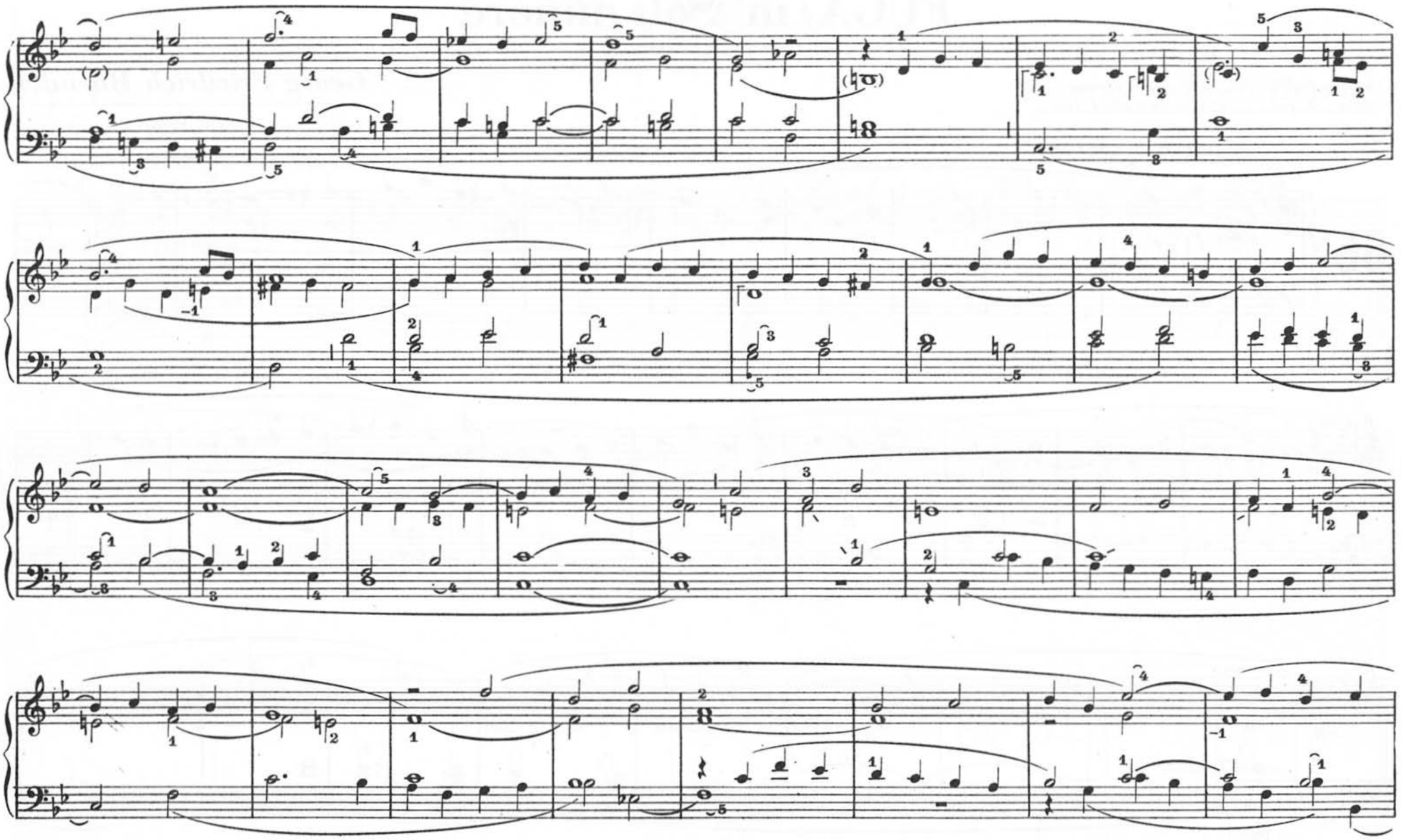
Georg Friedrich Haendel

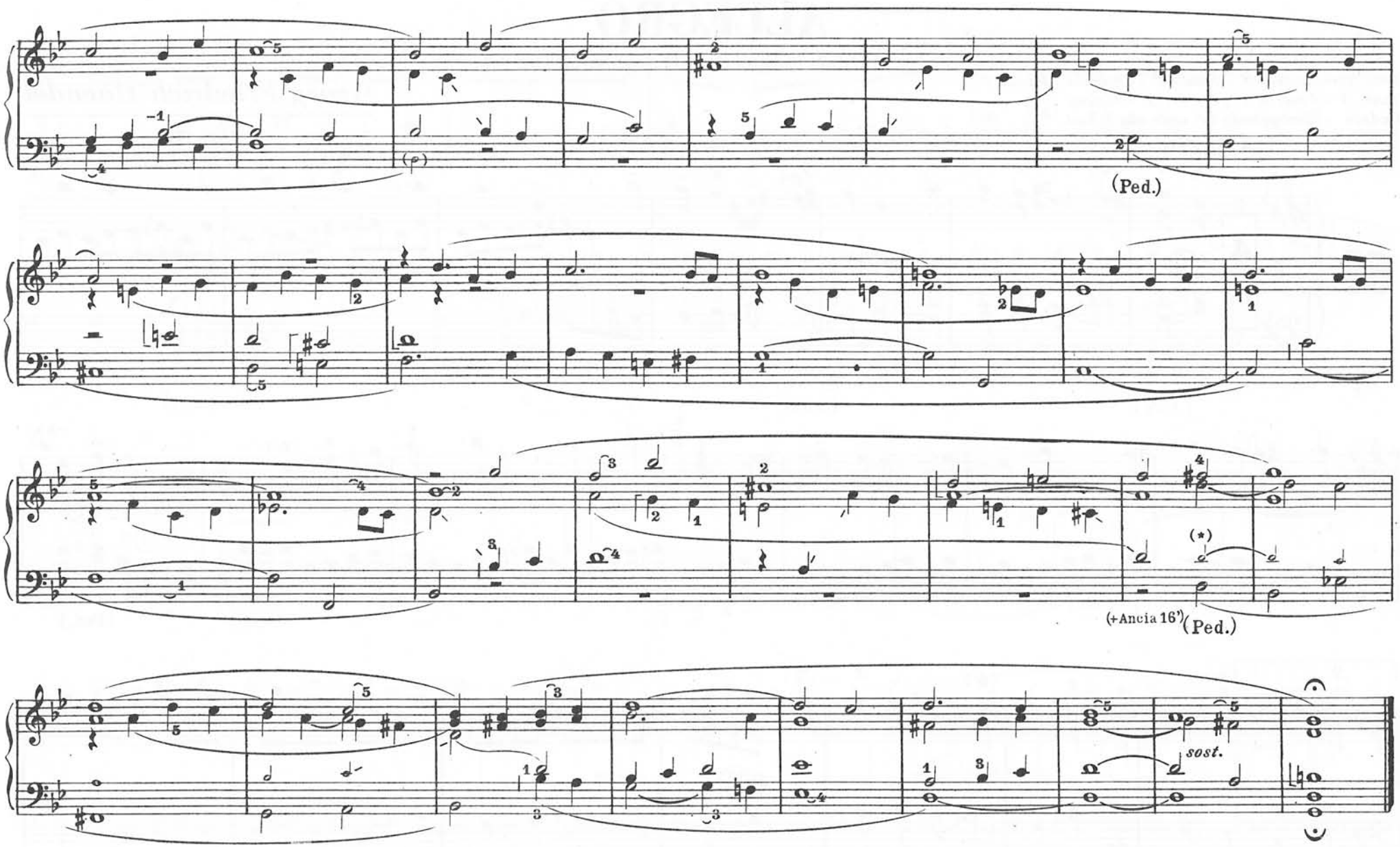
(1685-1759)

Allegro maestoso



* Vedere *N. B.* a pag. 19





* Le note piccole soltanto se il tema del basso verrà eseguito col Pedale.

ALLEGRO

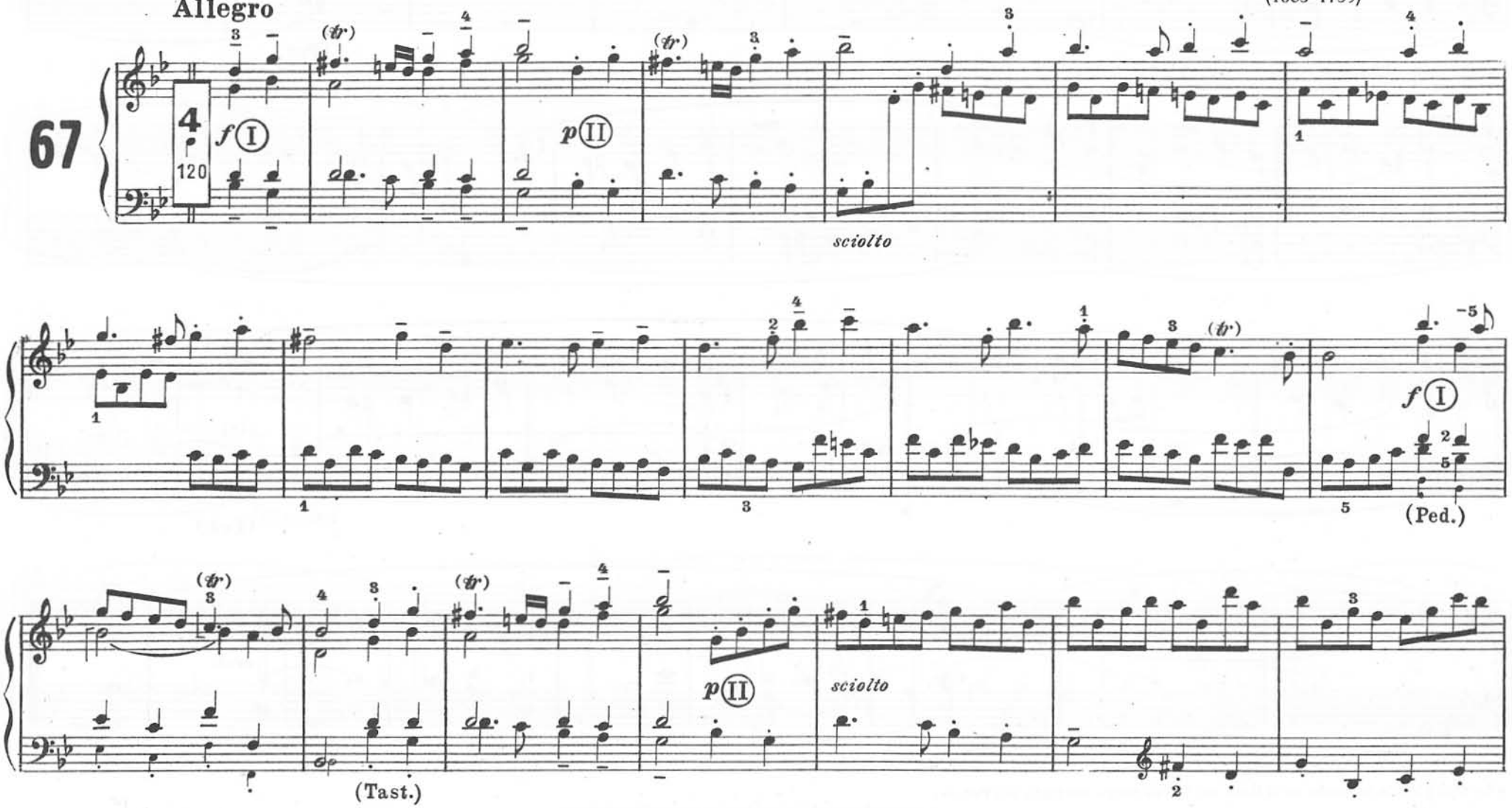
(dal "Concerto III, op. 4„)

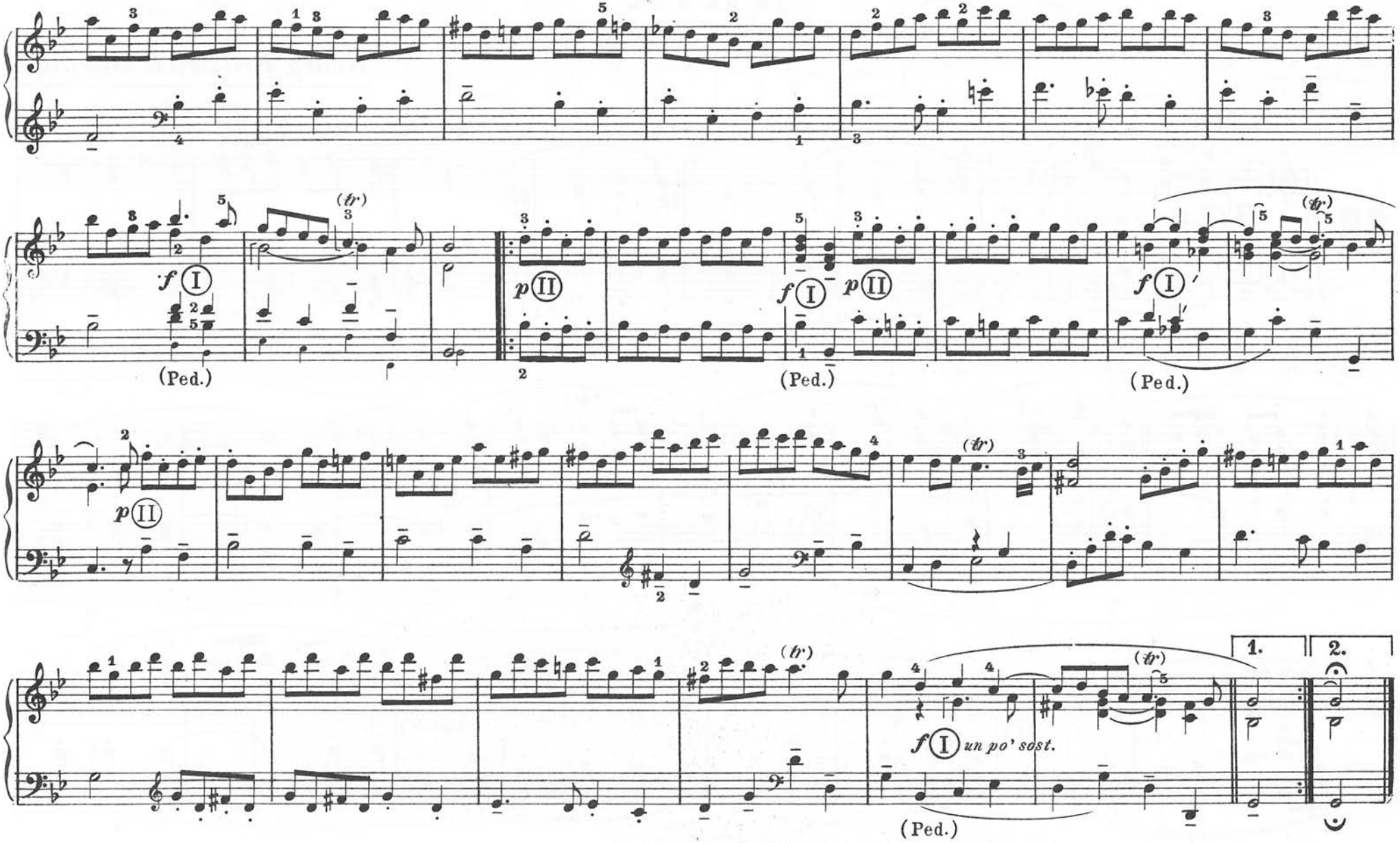
Tast. II - *Bordone 8' - Flauto 4' - Decimino - Piccolo 1'*
Tast. I - *Fondi di 16', 8', 4' e 2' - Ripieno*
Pedale - *Contrabbasso 16' unito alla I Tast.*

Georg Friedrich Haendel

(1685-1759)

Allegro




f I
(Ped.)
p II
f I
p II
(Ped.)
f I
(Ped.)
p II
(tr)
f I un po' sost.
(Ped.)
1.
2.

ARIA

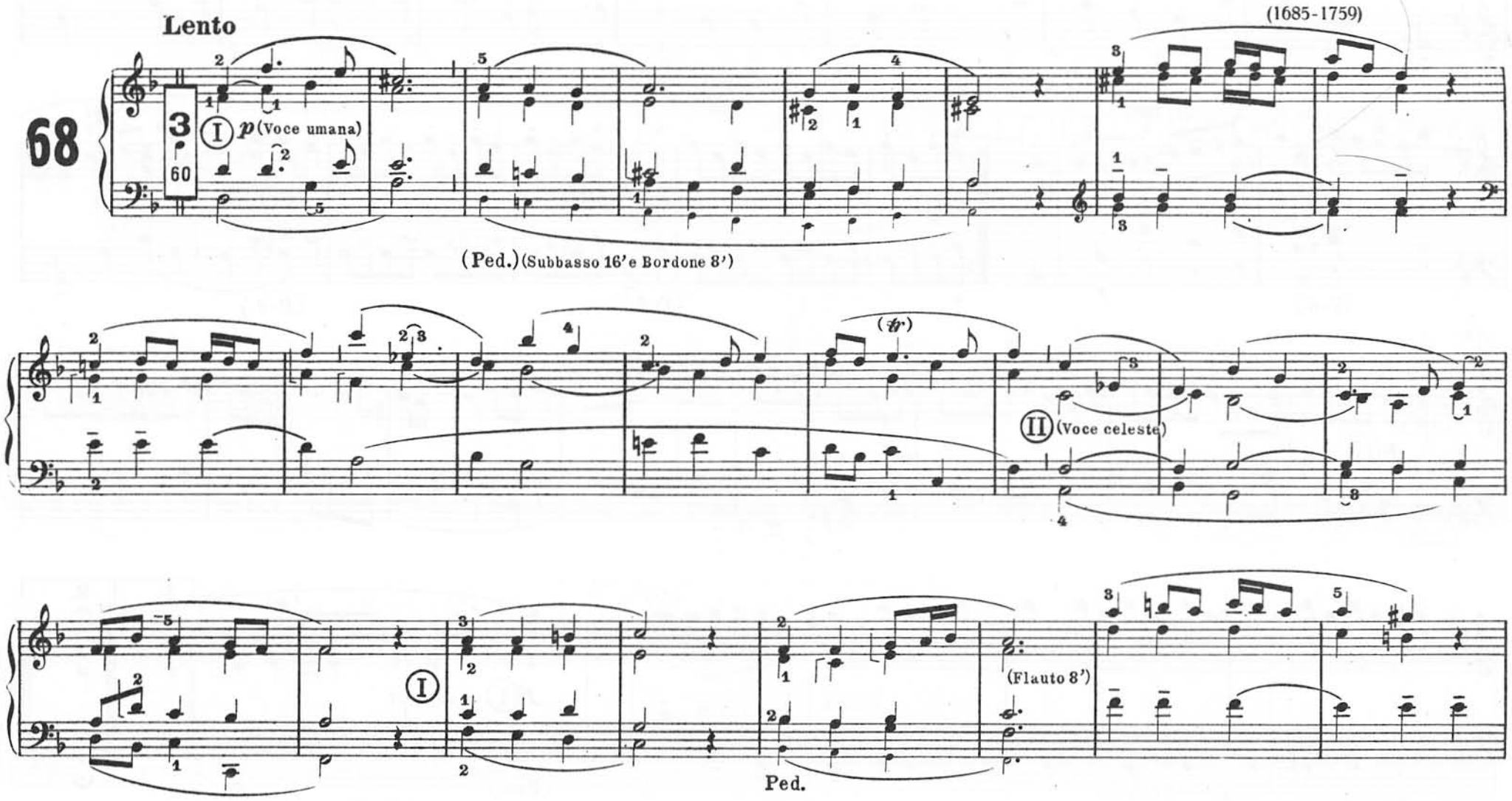
(dal "Concerto Grosso n. 10 in Re min.„)

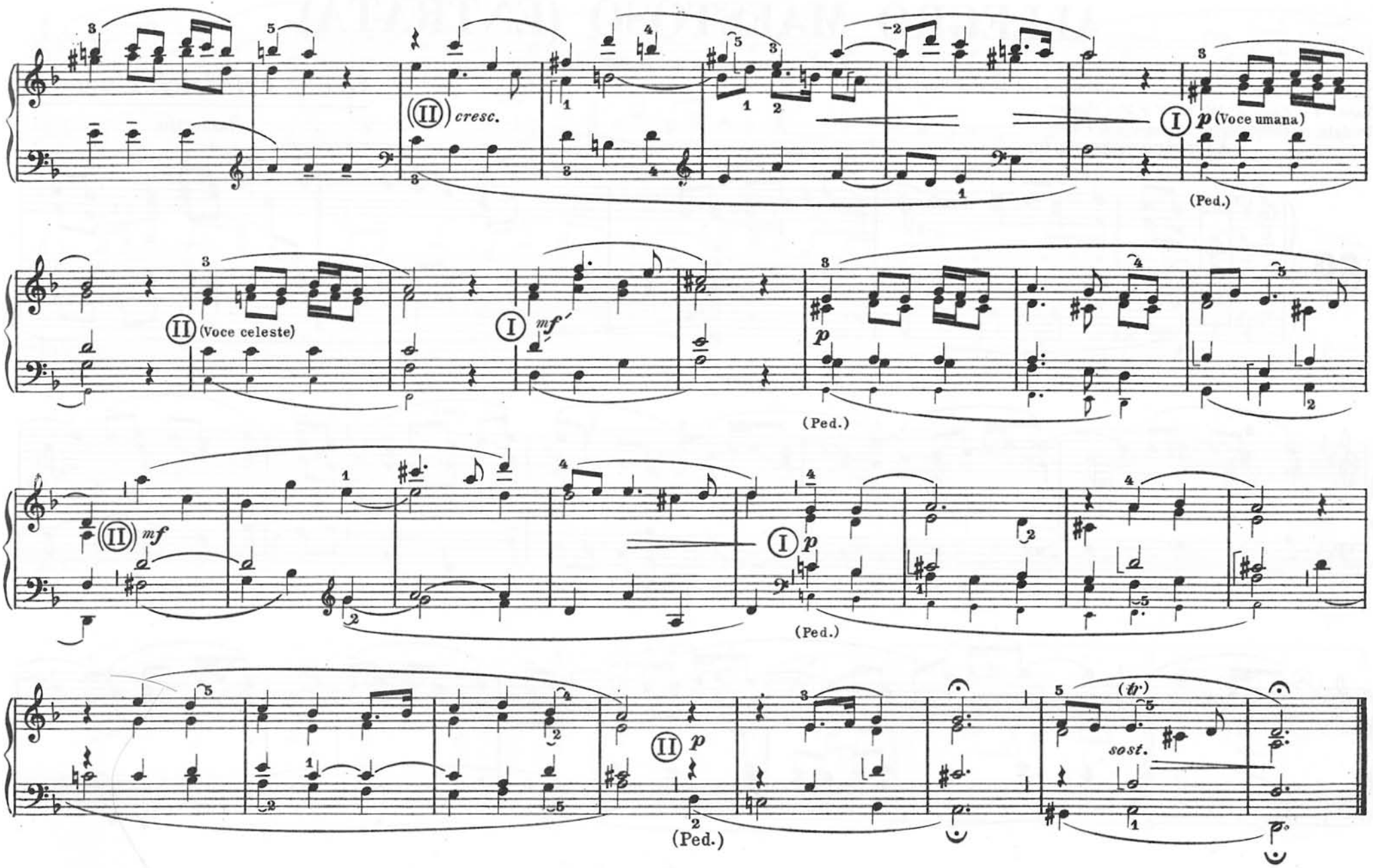
Georg Friedrich Haendel

(1685-1759)

68

Lento




(II) cresc.
(I) p (Voce umana)
(Ped.)
(II) (Voce celeste)
(I) mf
p
(Ped.)
(II) mf
(I) p
(Ped.)
(II) p
(tr)
sost.
(Ped.)

ALLEGRO MAESTOSO (ENTRATA)

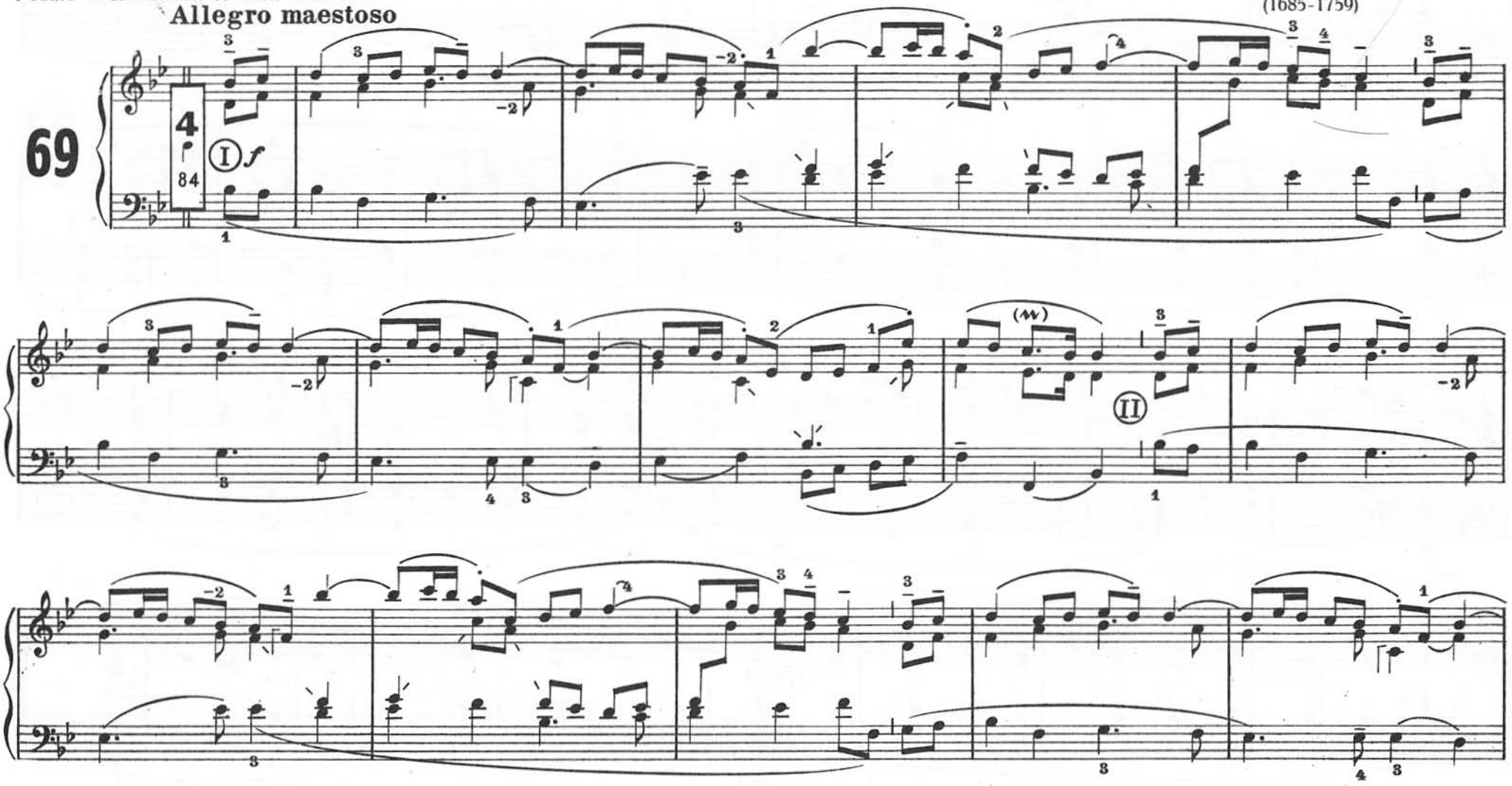
(dal "Concerto n. 6 op. 7„)

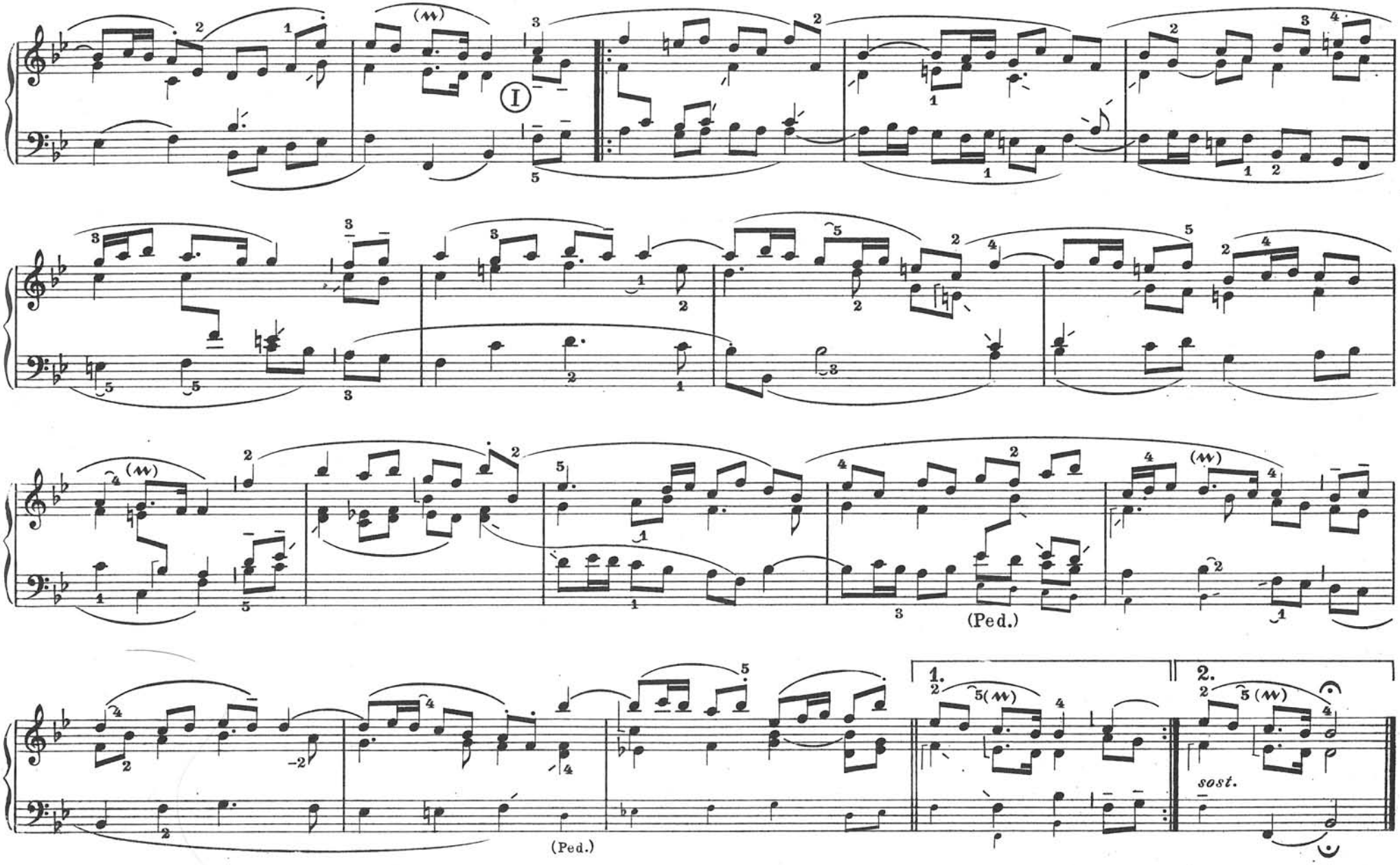
Tast. II - *Fondi di 8', 4' e 2' - Ripienino - Ancie di 8' (cassa aperta)*
Tast. I - *Fondi di 16', 8', 4' e 2' - Ripieno*
Pedale - *Contrabbasso 16' unito alla I Tast.*

Georg Friedrich Haendel

(1685-1759)

Allegro maestoso




(M)
I
(Ped.)
(Ped.)
1.
2.
sost.

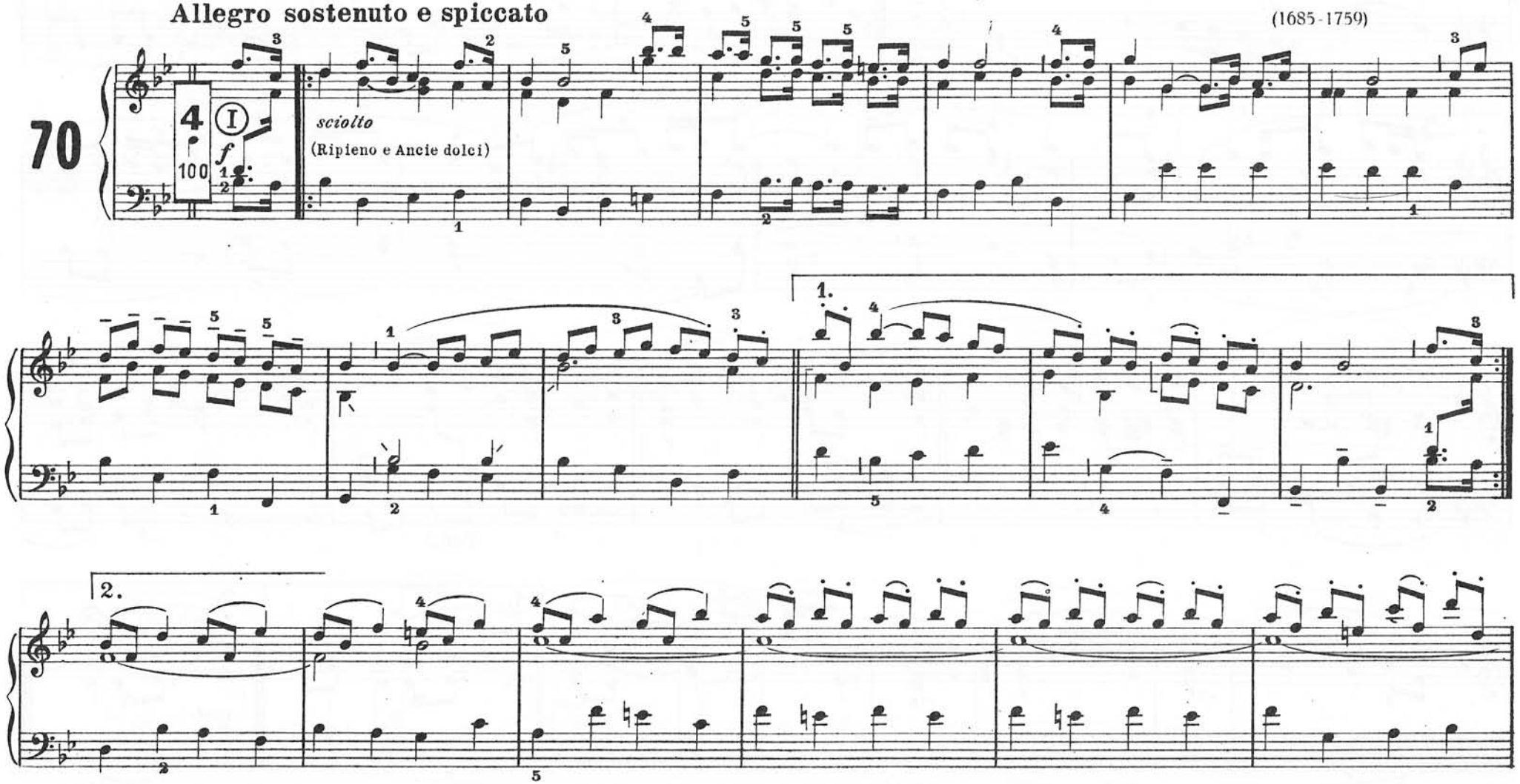
FINALE

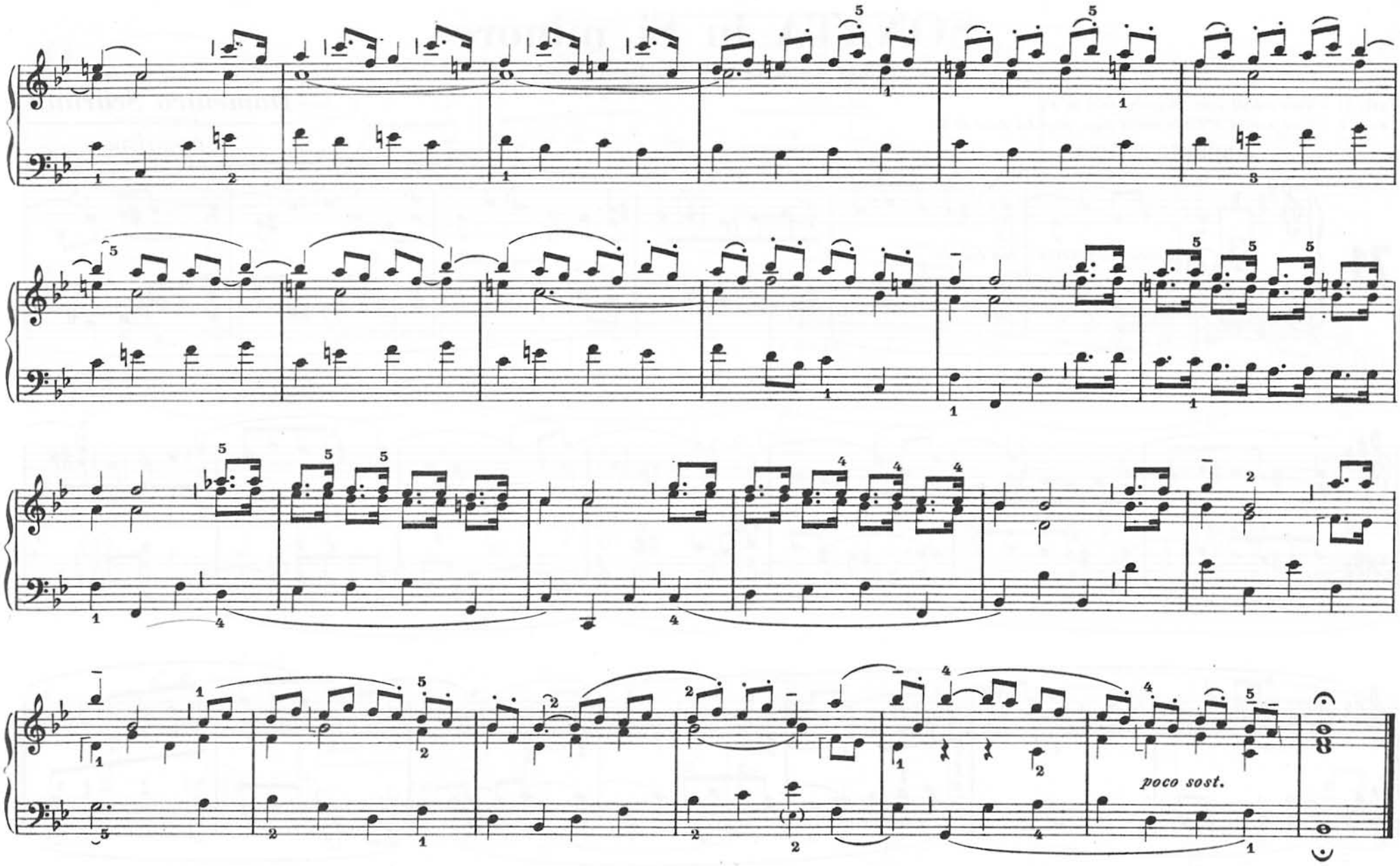
(dal "Concerto I, op. VII„)

Georg Friedrich Haendel

(1685-1759)

Allegro sostenuto e spiccato




poco sost.

SONATA in Si minore

(dalle "Sonate per Clavicembalo „)

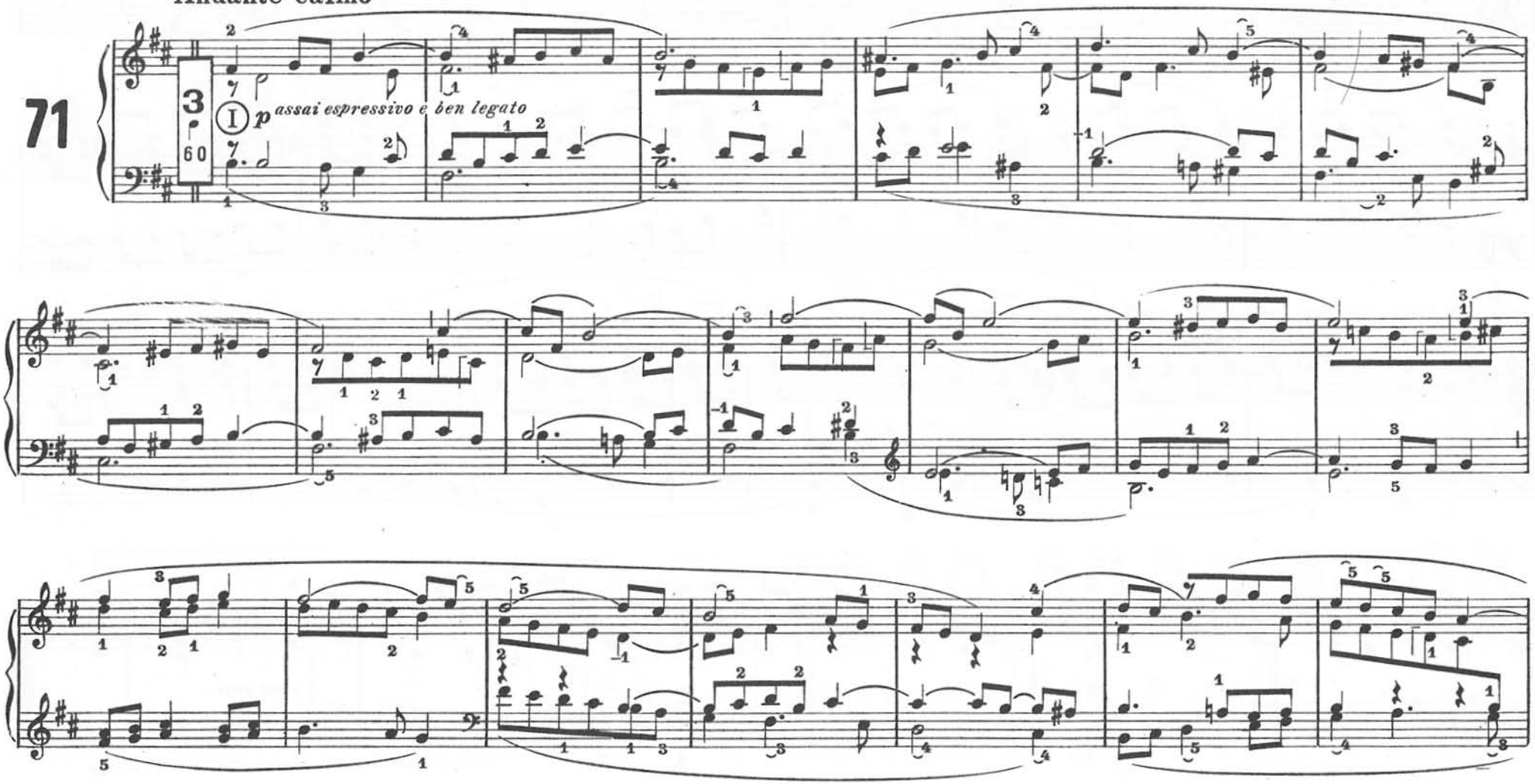
Tast. II - *Voce celeste (opp. Registri dolci di 8')*
Tast. I - *Voce umana o Unda maris (opp. Registri dolci di 8')*

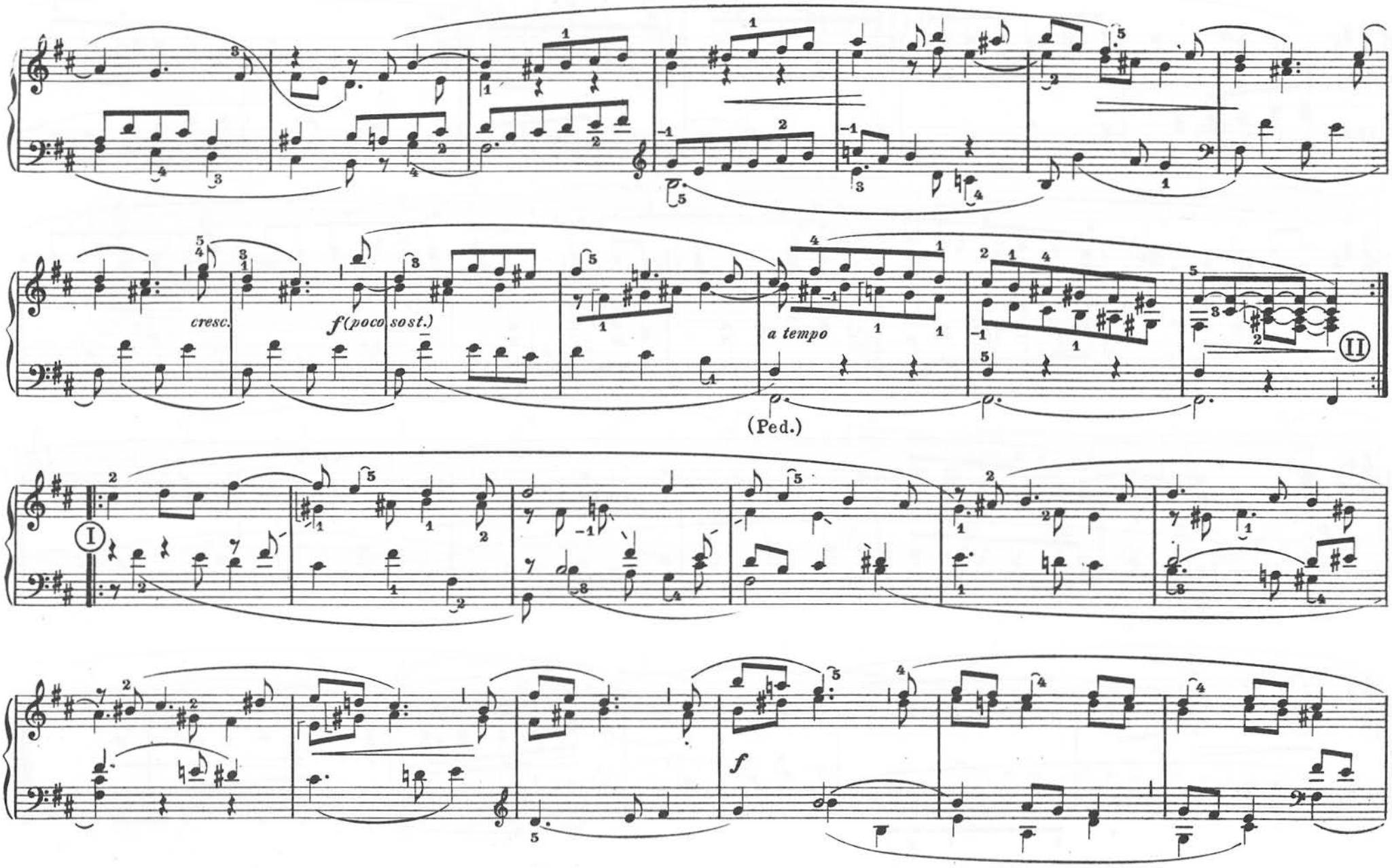
Domenico Scarlatti

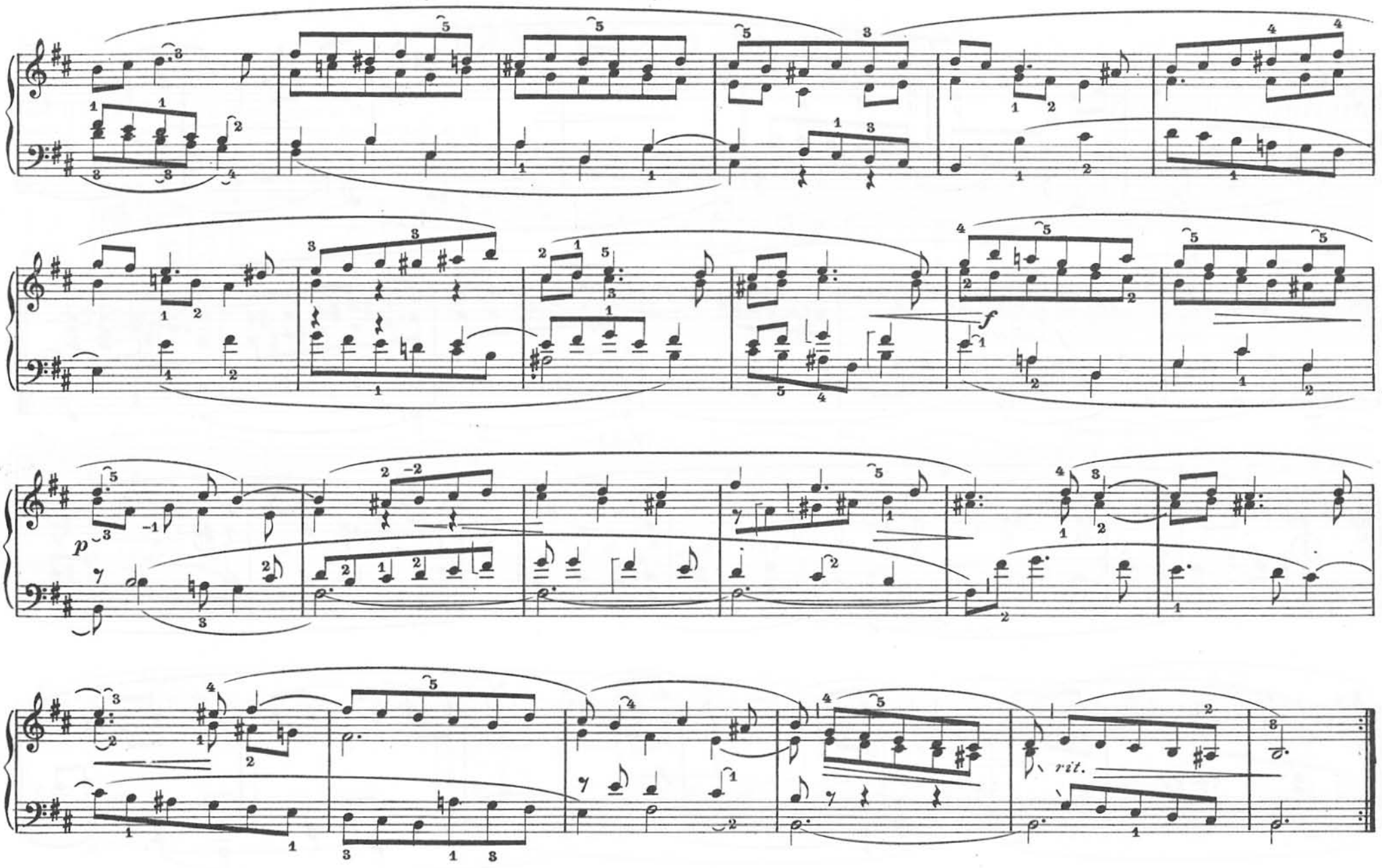
(1685-1757)

Andante calmo

71




cresc.
f(poco sost.)
a tempo
(Ped.)
I
II
f


f
p
rit.

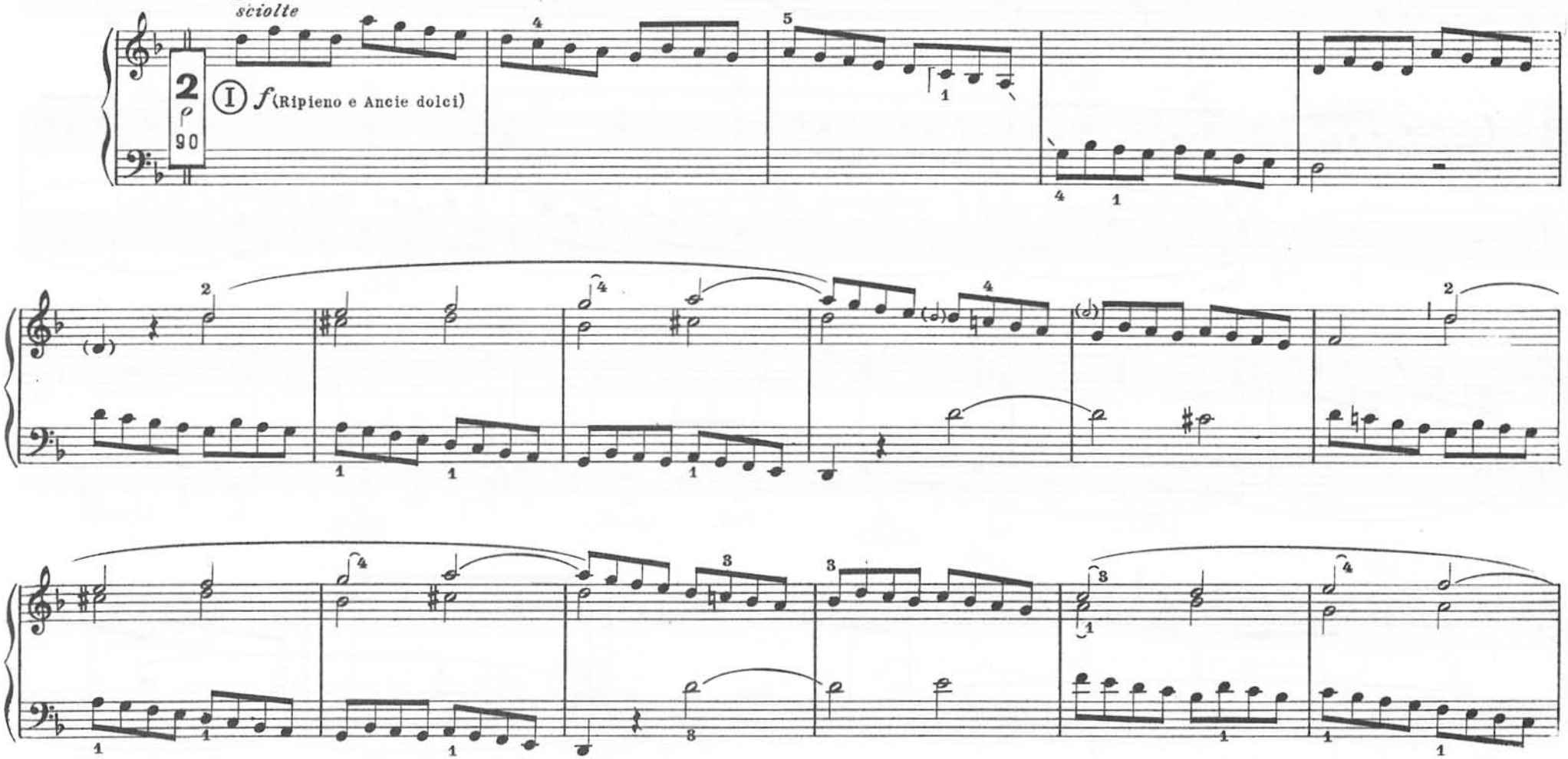
SONATA in Re minore

Domenico Scarlatti

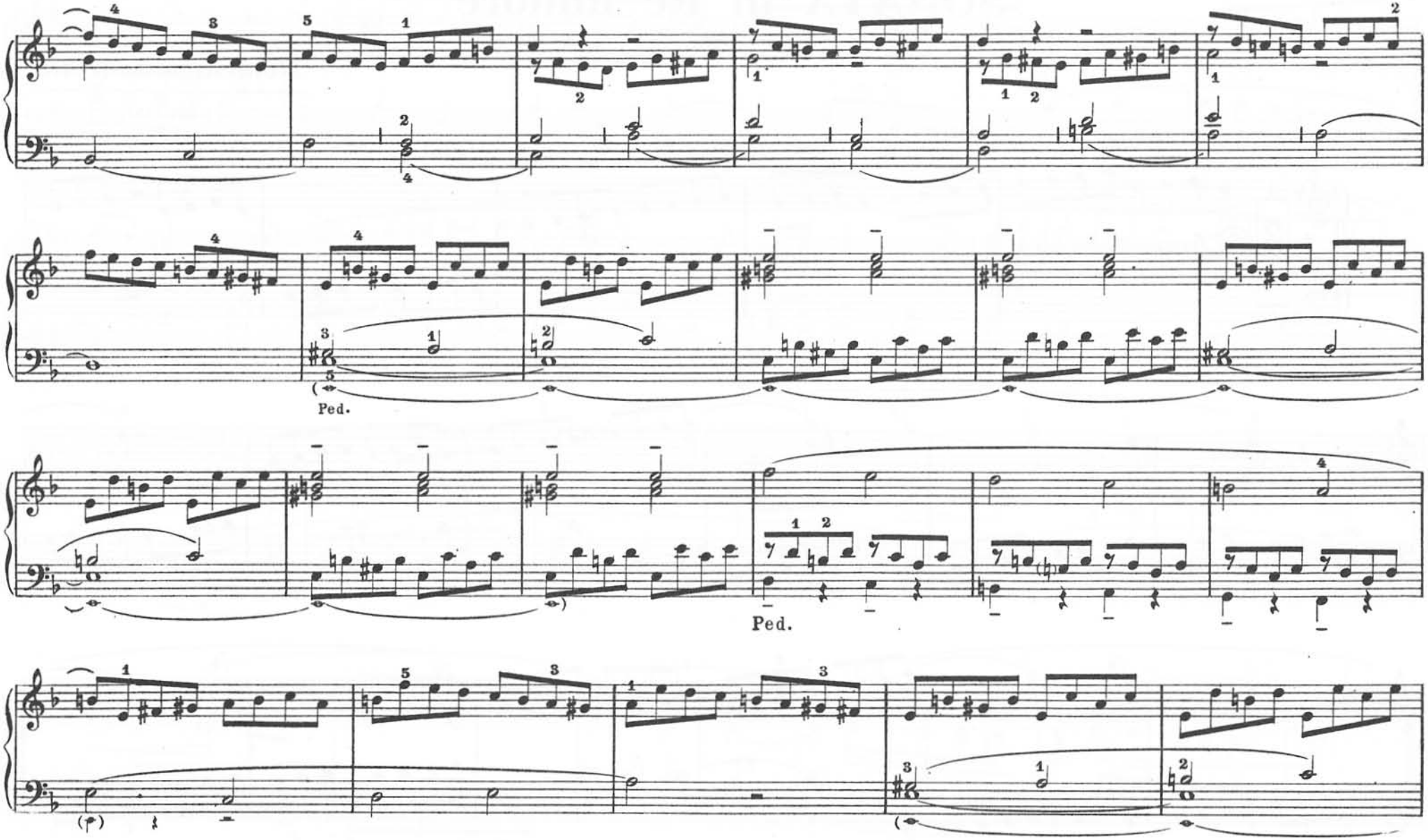
(1685-1757)

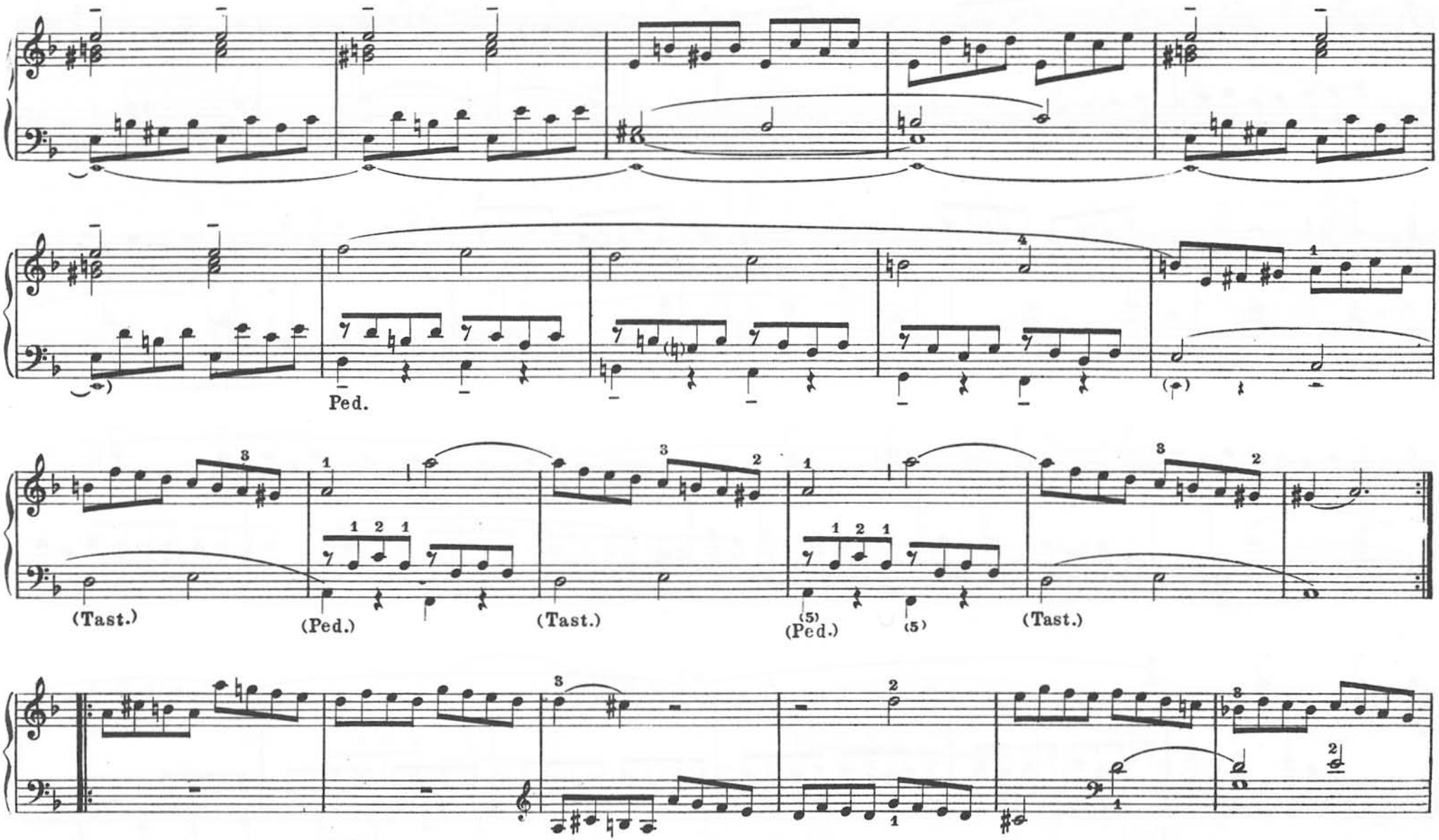
Allegro vivace

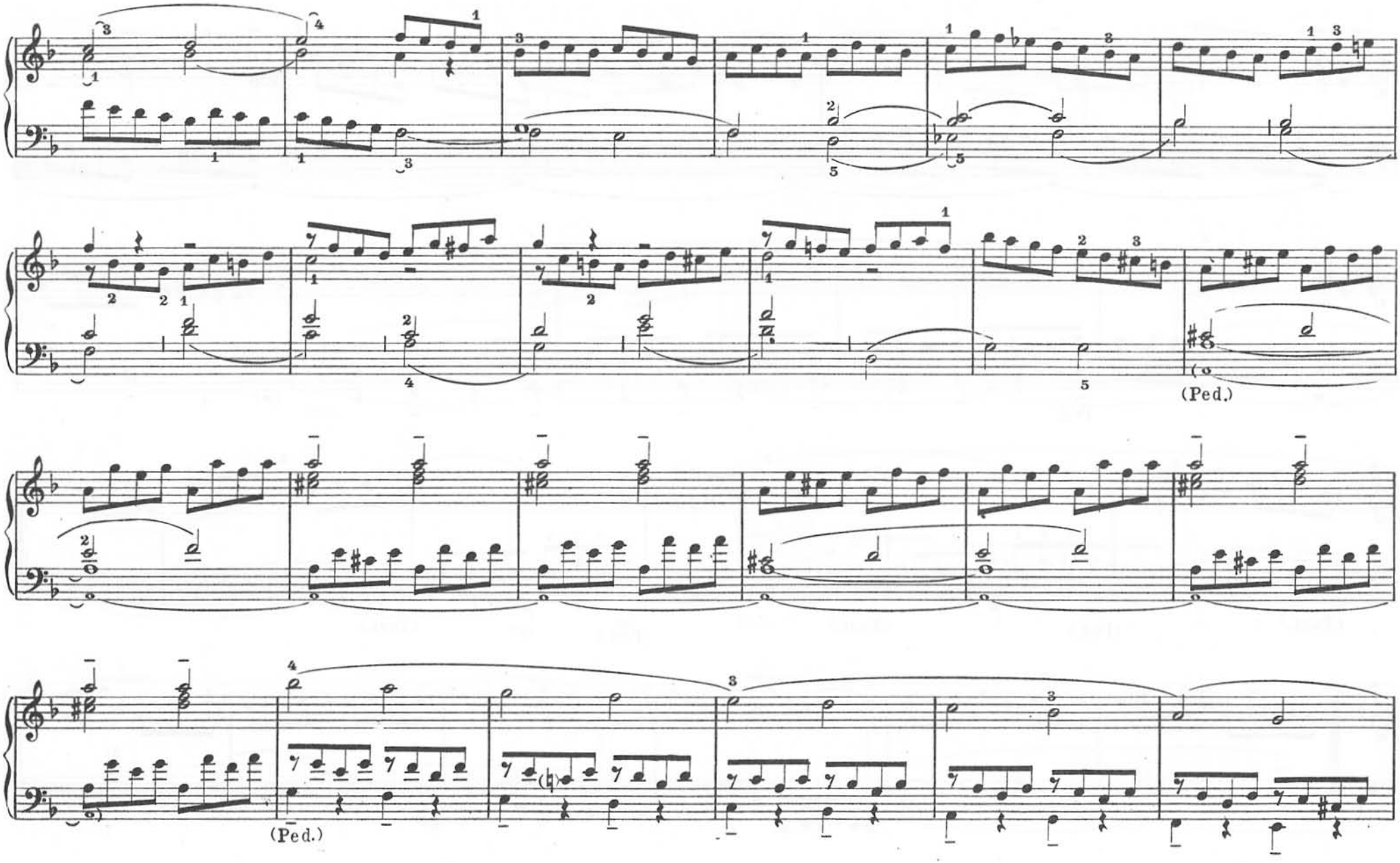
sciolte

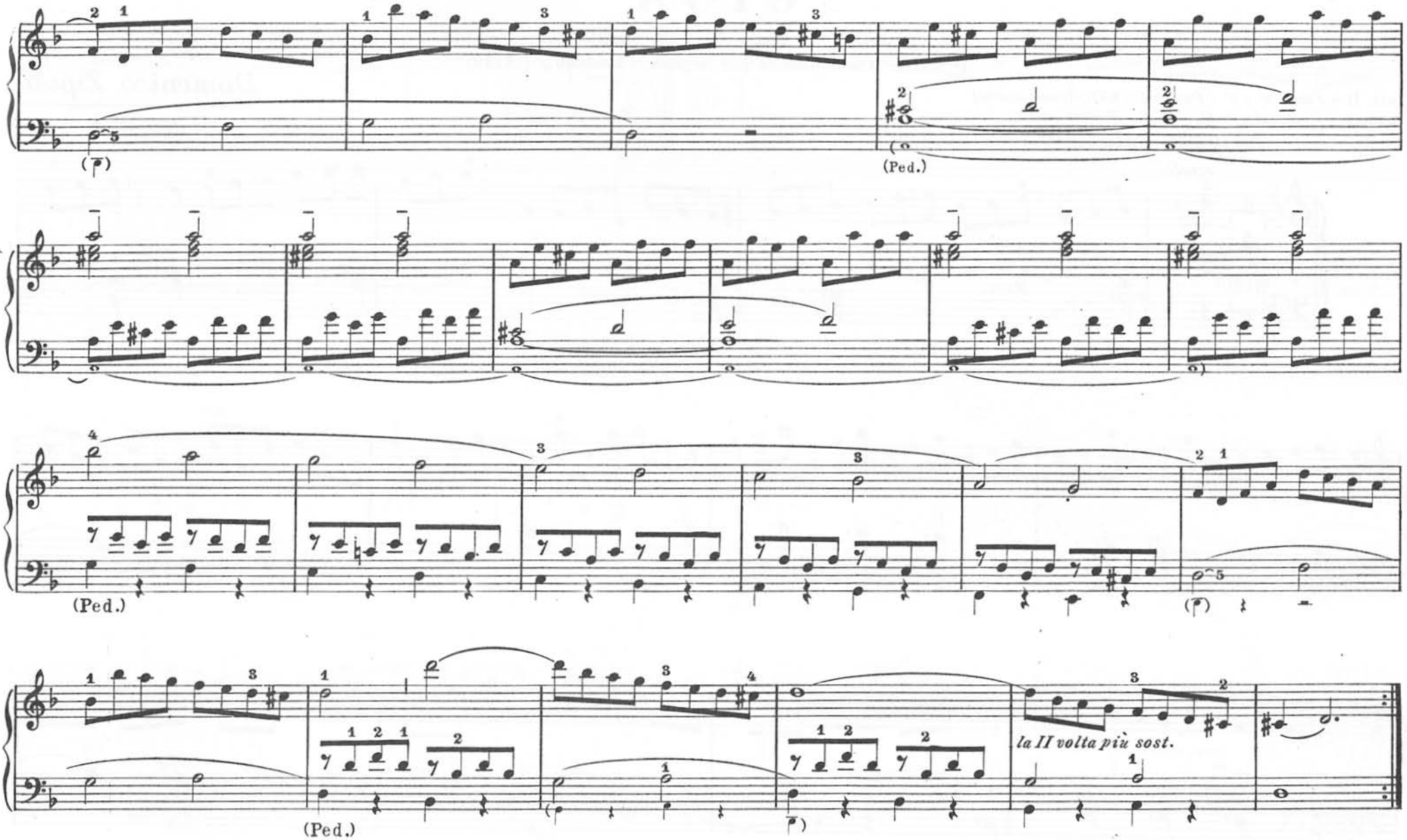


Numero 2775 delle EDIZIONI CARRARA


Ped.
Ped.


Ped.
(Tast.)
(Ped.)
(Tast.)
(Ped.)
(Tast.)


(Ped.)
(Ped.)


(Ped.)
(Ped.)
(Ped.)
la II volta più sost.

GIGA

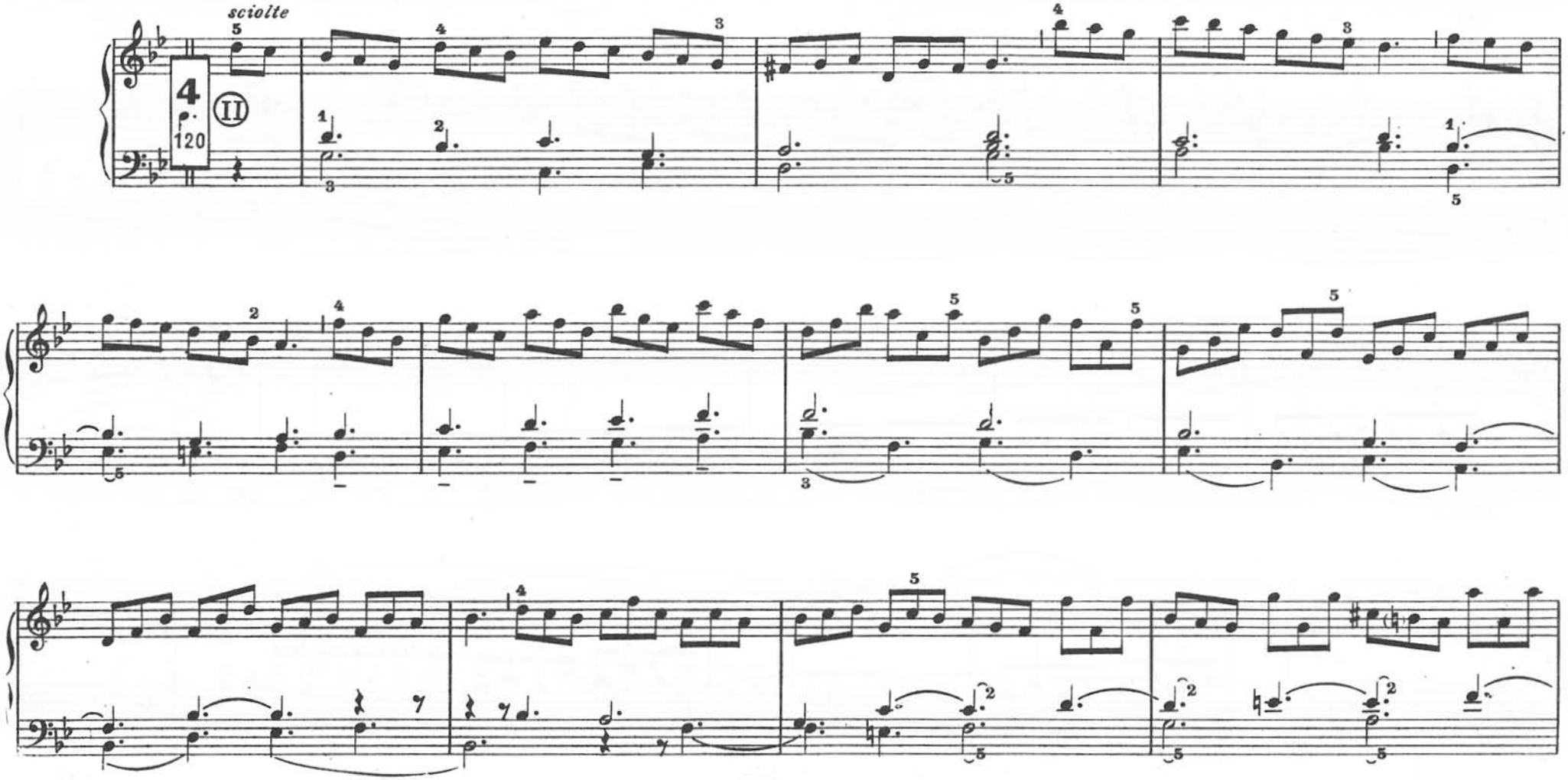
dalla "II Suite in Sol maggiore"
("Sonate d'intavolatura per organo e cimbalo" - 1716)

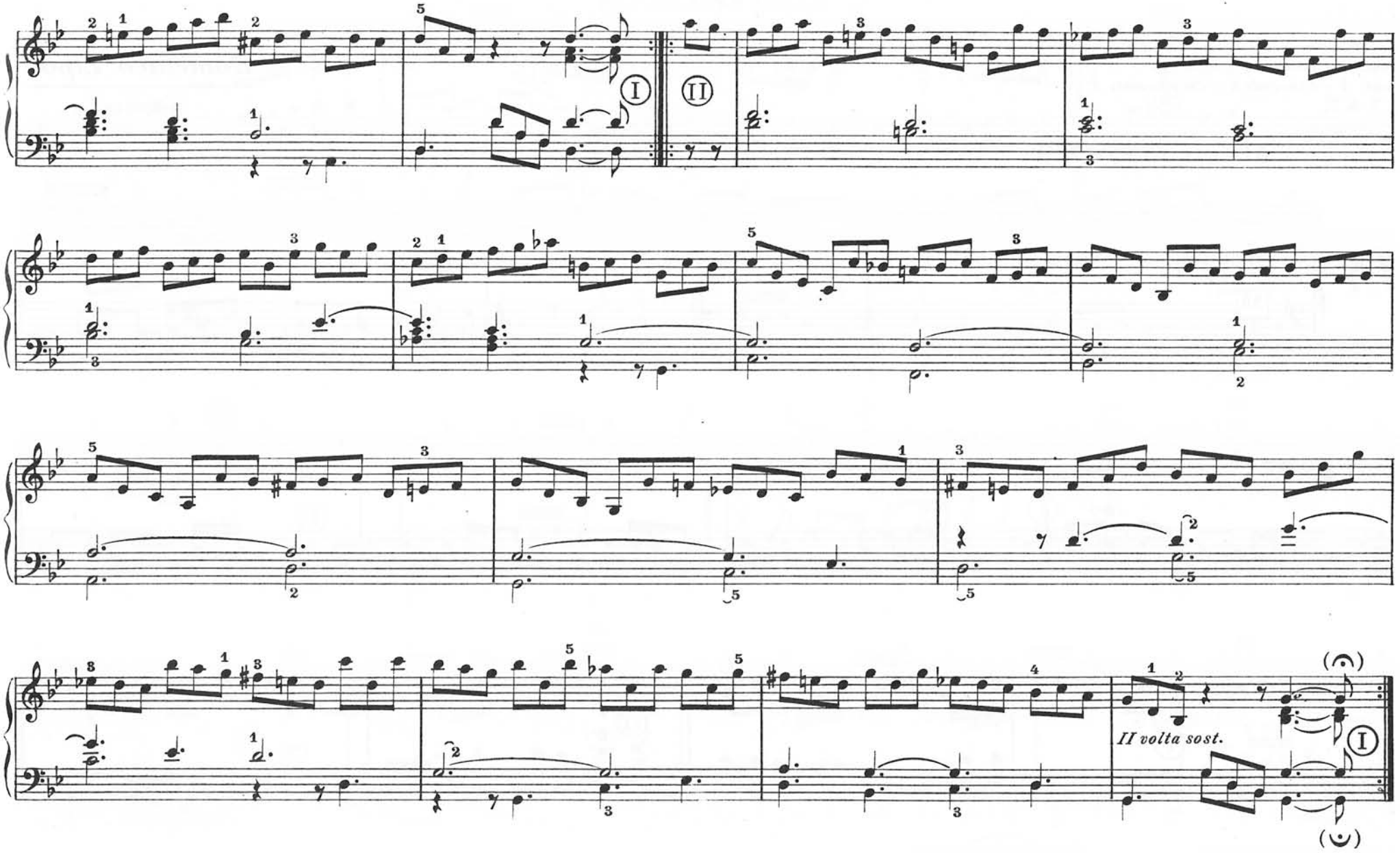
Tast. II - *Flauti 8' e 4' - Piccolo 1' (XXII) (cassa aperta)*
Tast. I - *Fondi dolci di 8', 4' e 2' - Ripieno acuto*

Domenico Zipoli

(1688-1726)

Allegro spigliato




I
II
II volta sost.
I

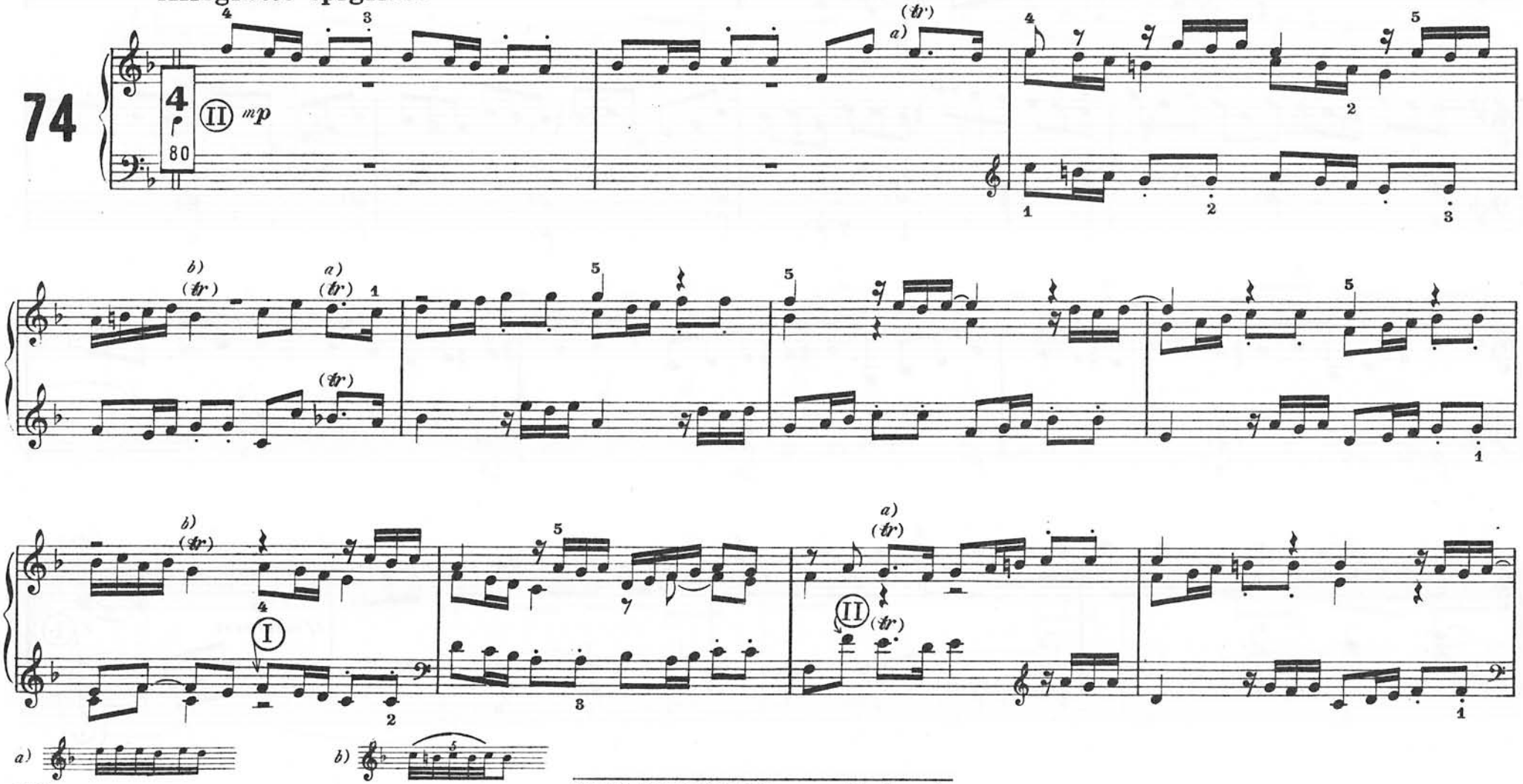
CANZONA

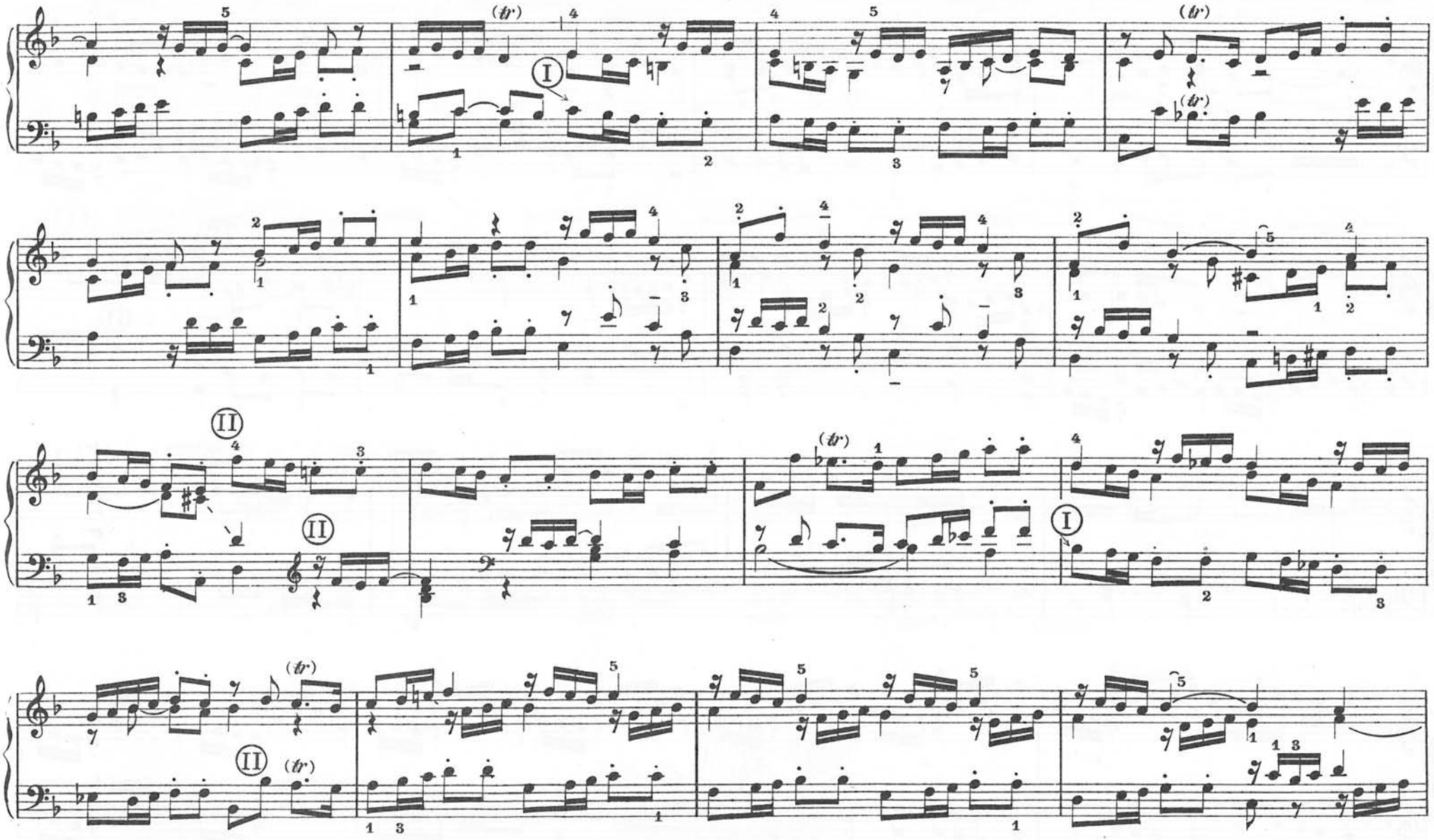
Tast. II - *Bordone 8' - Ripienino*
Tast. I - *Principale 8' - Decimaquinta 2'* } *Tast. unite*

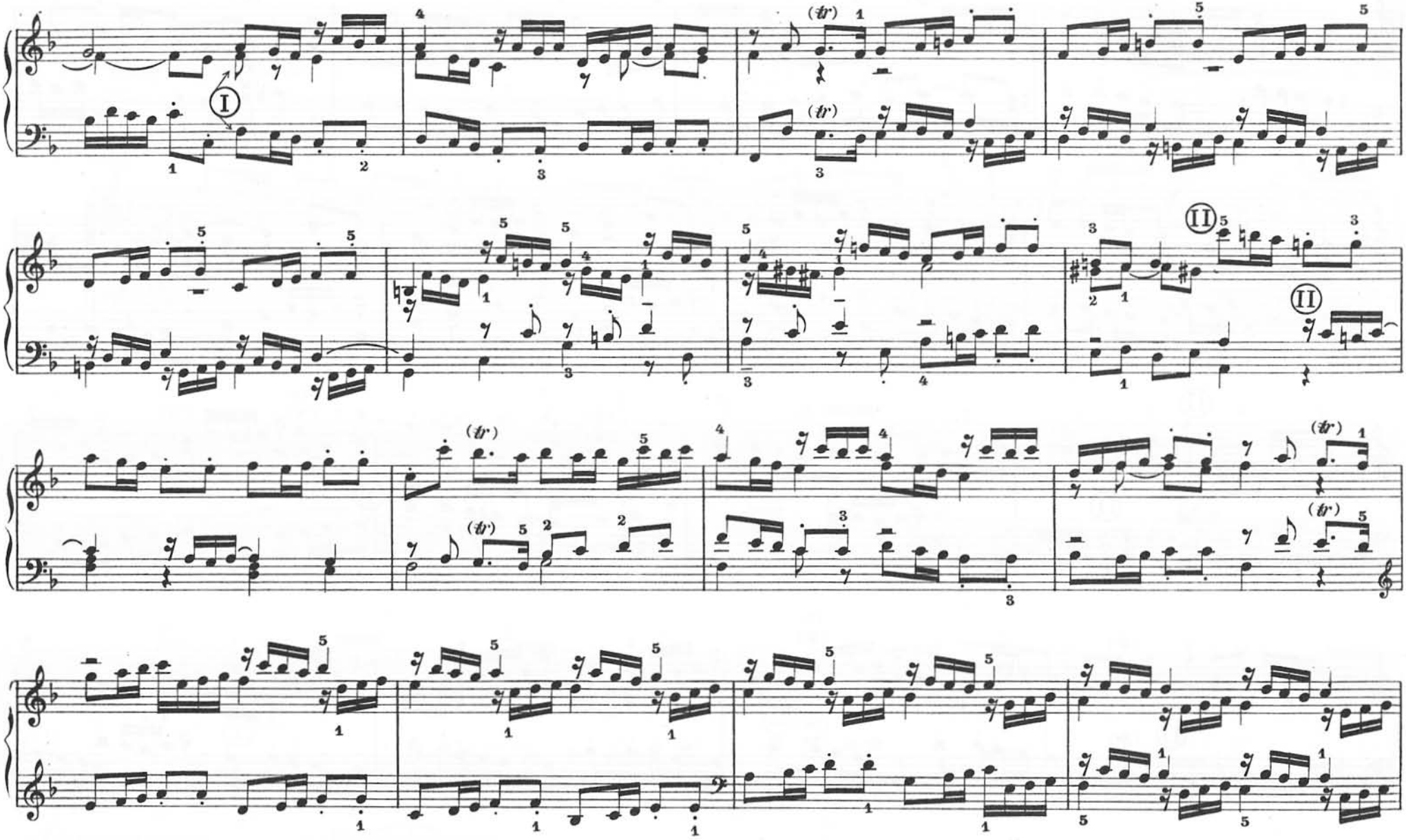
Domenico Zipoli

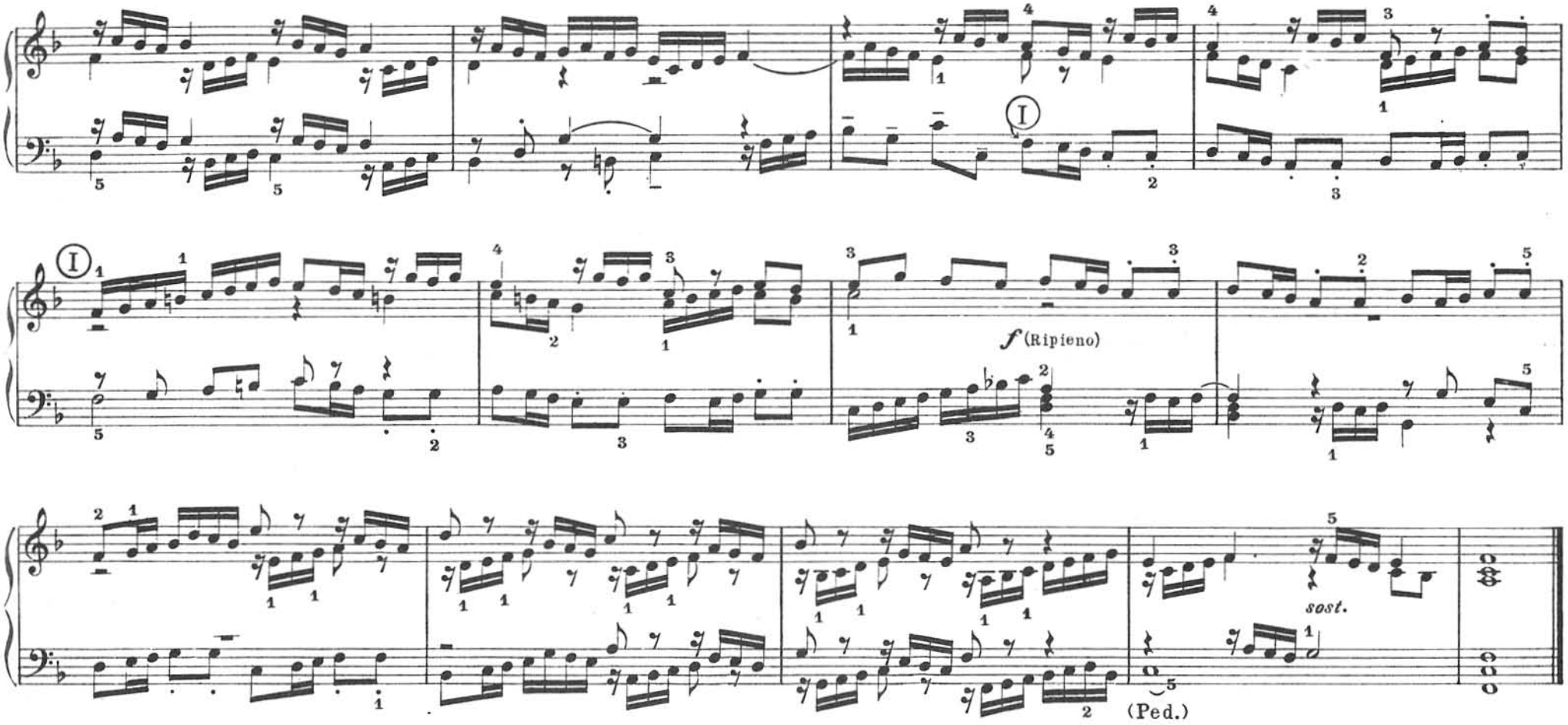
(1688-1726)

Allegretto spigliato





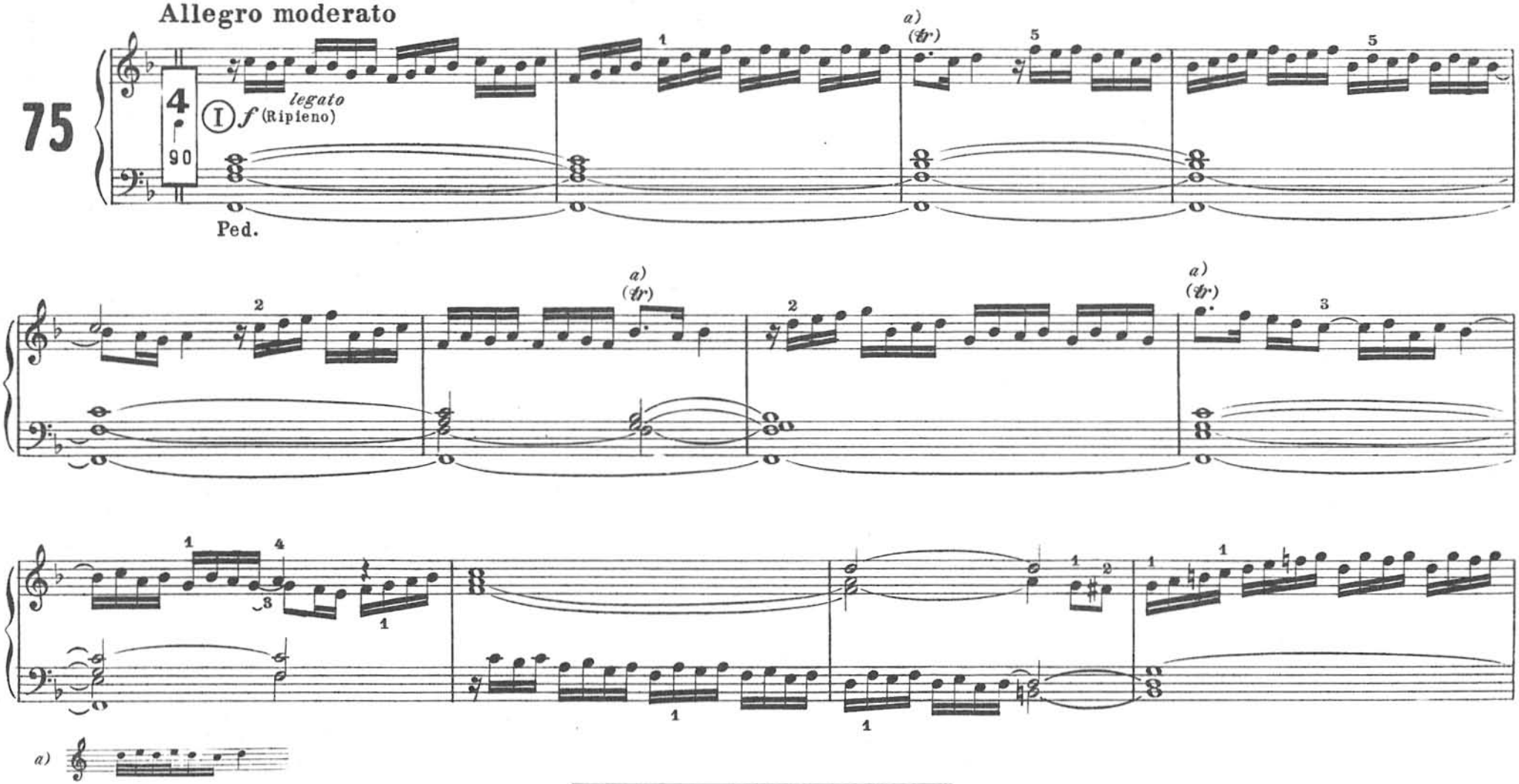

I
II
II
(tr)

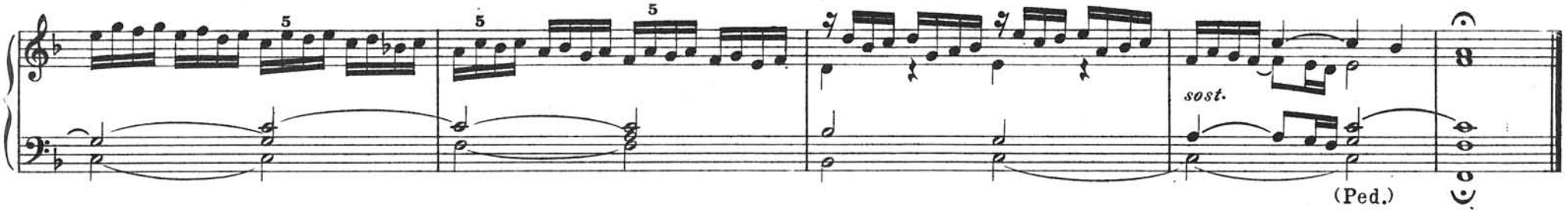

I
I
f (Ripieno)
sost.
(Ped.)

PRELUDIO

Domenico Zipoli

(1688-1726)





ELEVAZIONE

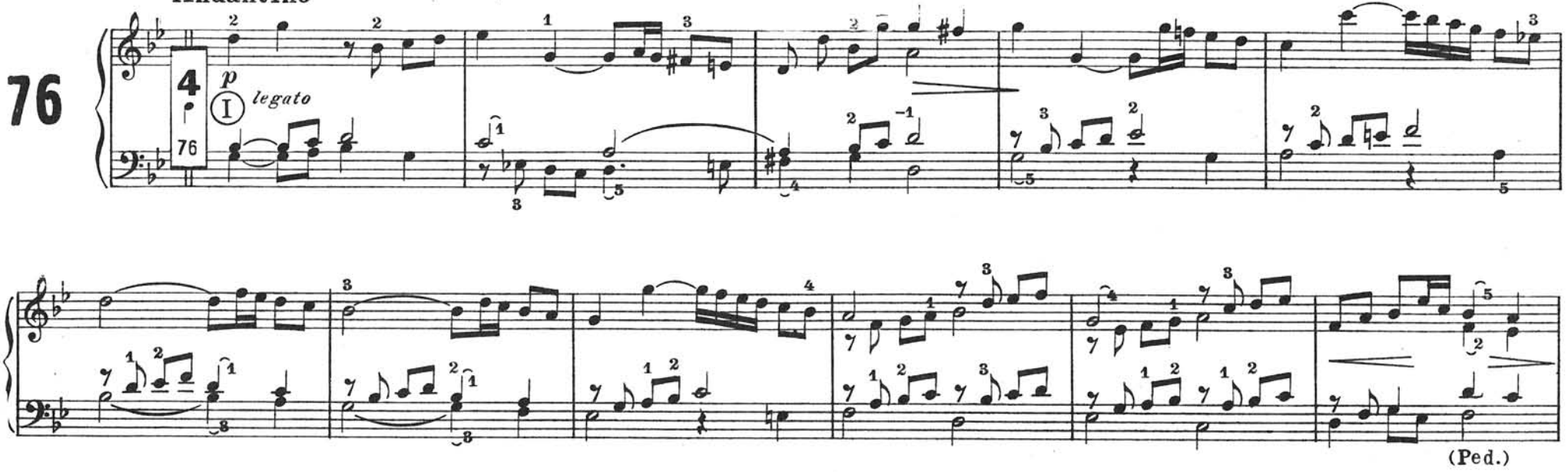
Tast. I e II - *Registri dolci di 8'*

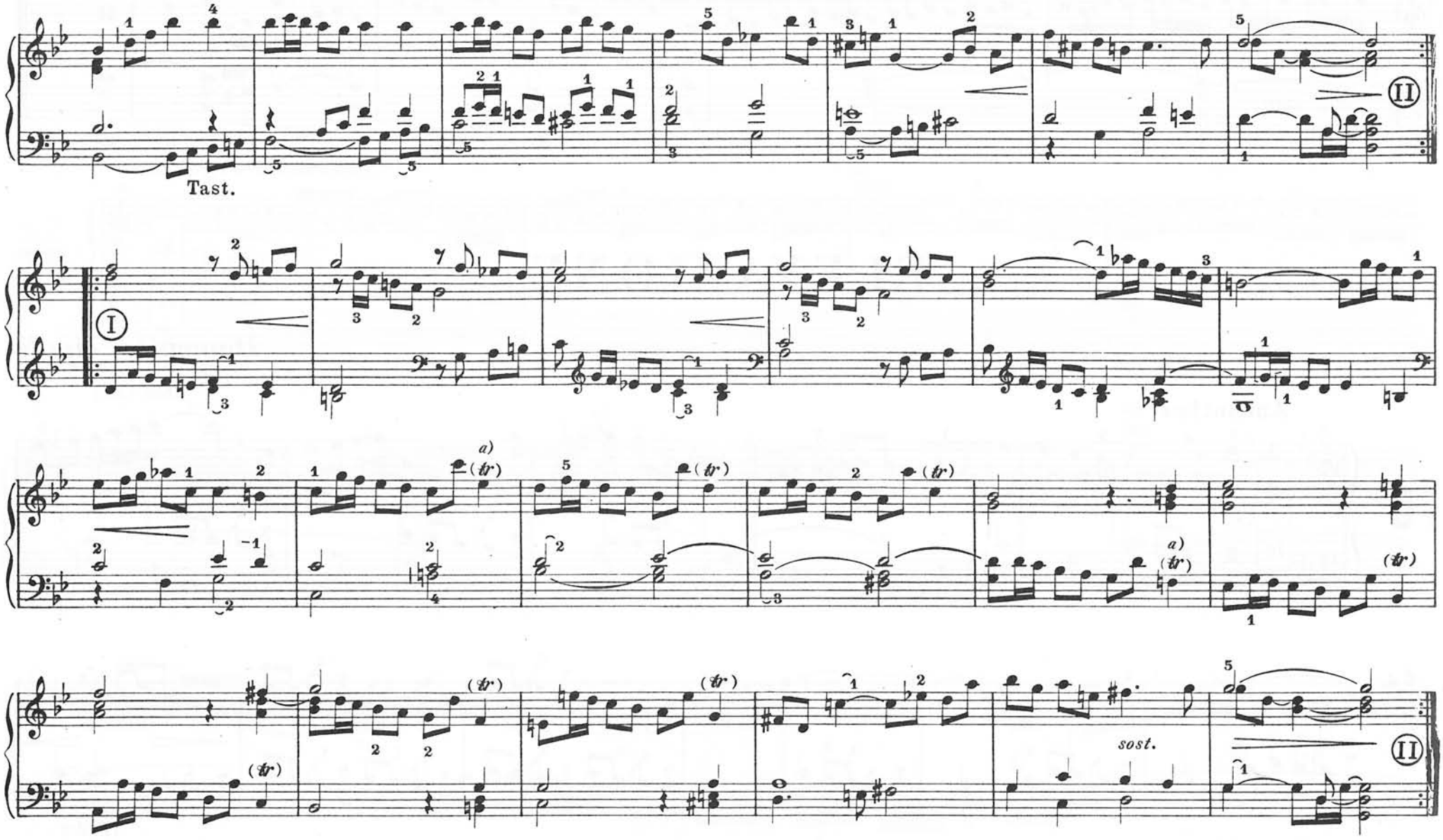
Domenico Zipoli

(1688-1726)

Andantino

76




Tast.
II
I
a)
(tr)
sost.
II
a)

ALLEGRO

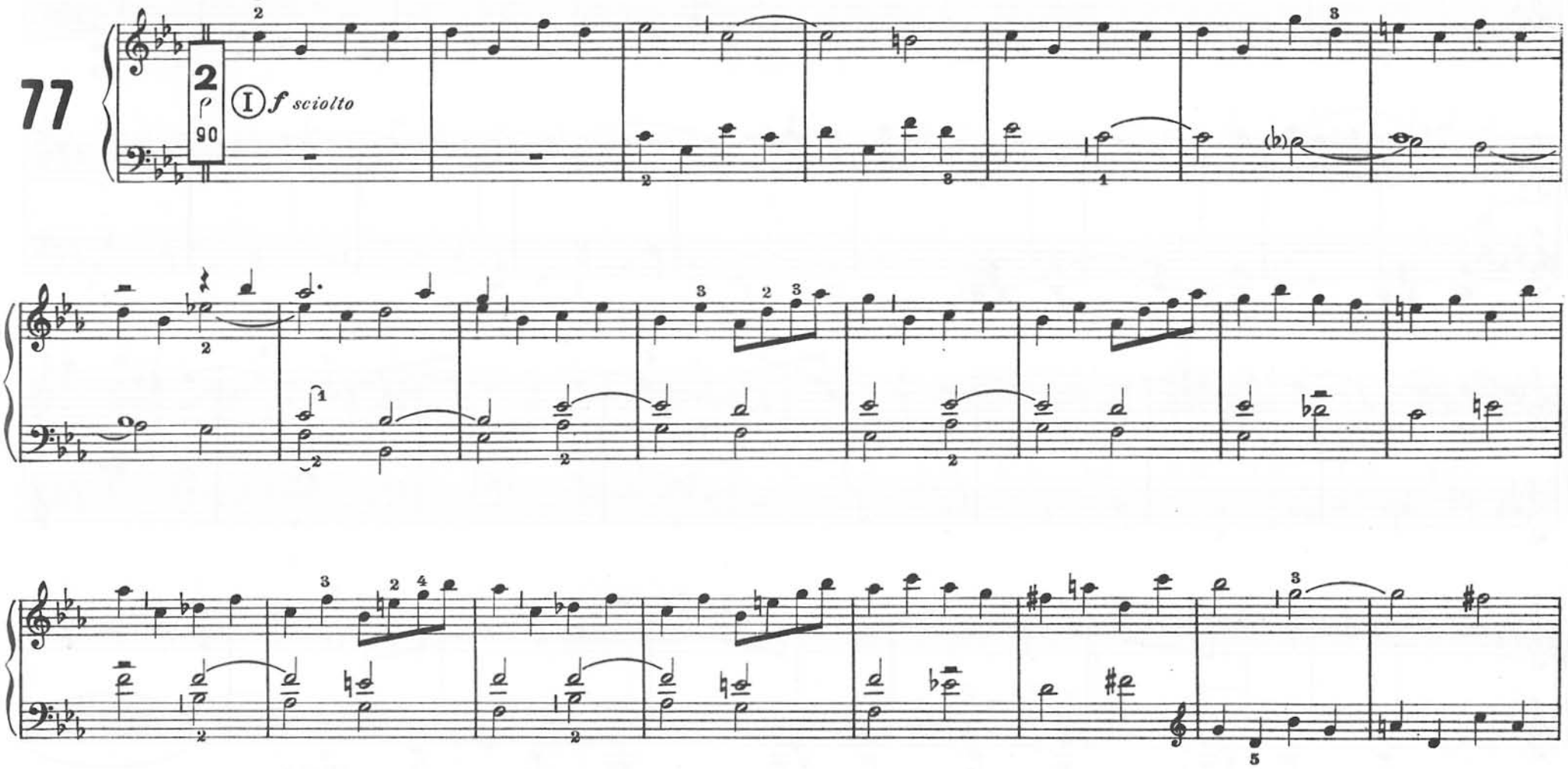
Tast. II - *Fondi di 8', 4' e 2' - Ripienino - Ancie dolci (cassa aperta)*
Tast. I - *Fondi di 16', 8', 4' e 2' - Ripieno - Ancie dolci* } *Tast. unite*

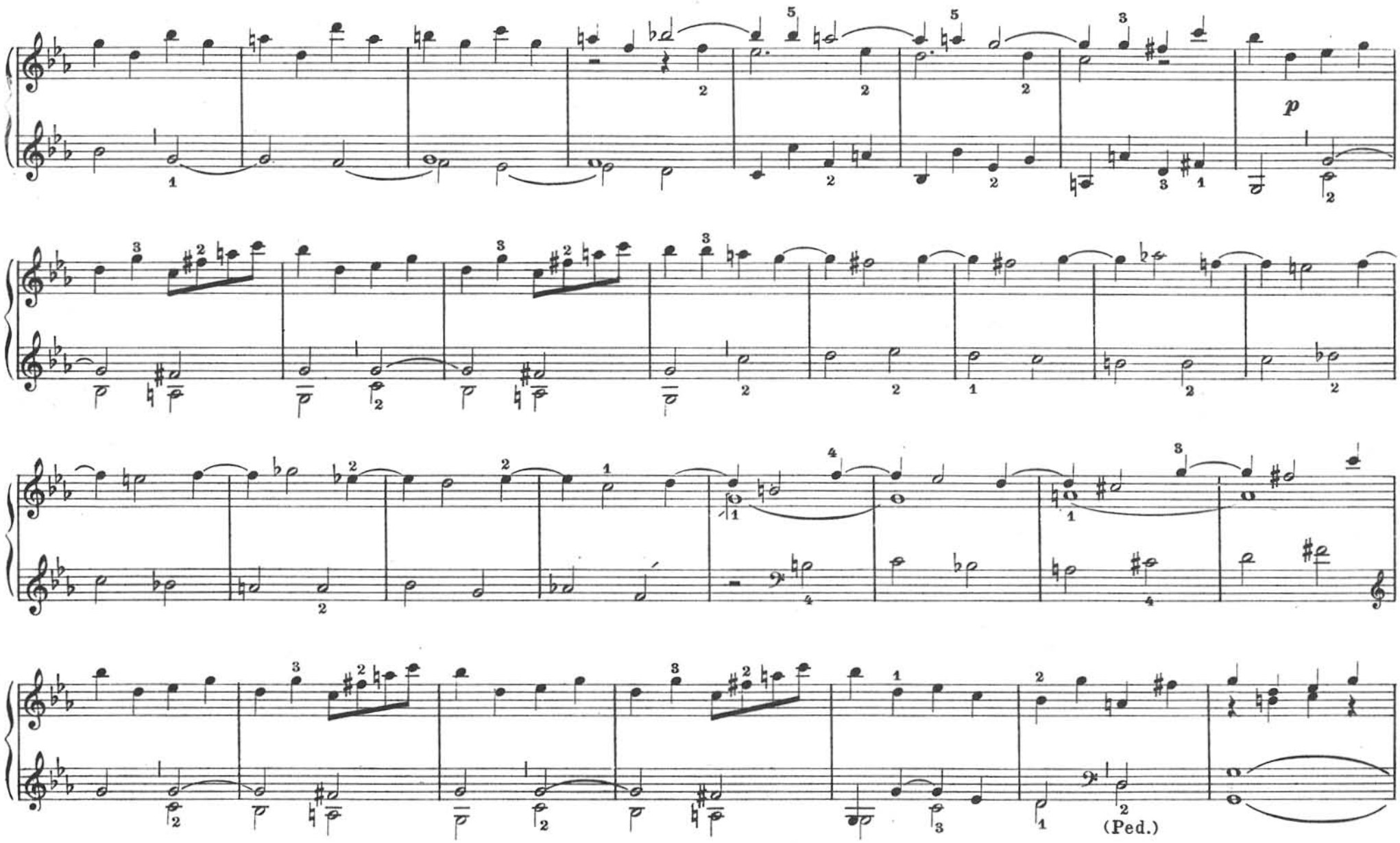
Giovanni Battista Pescetti

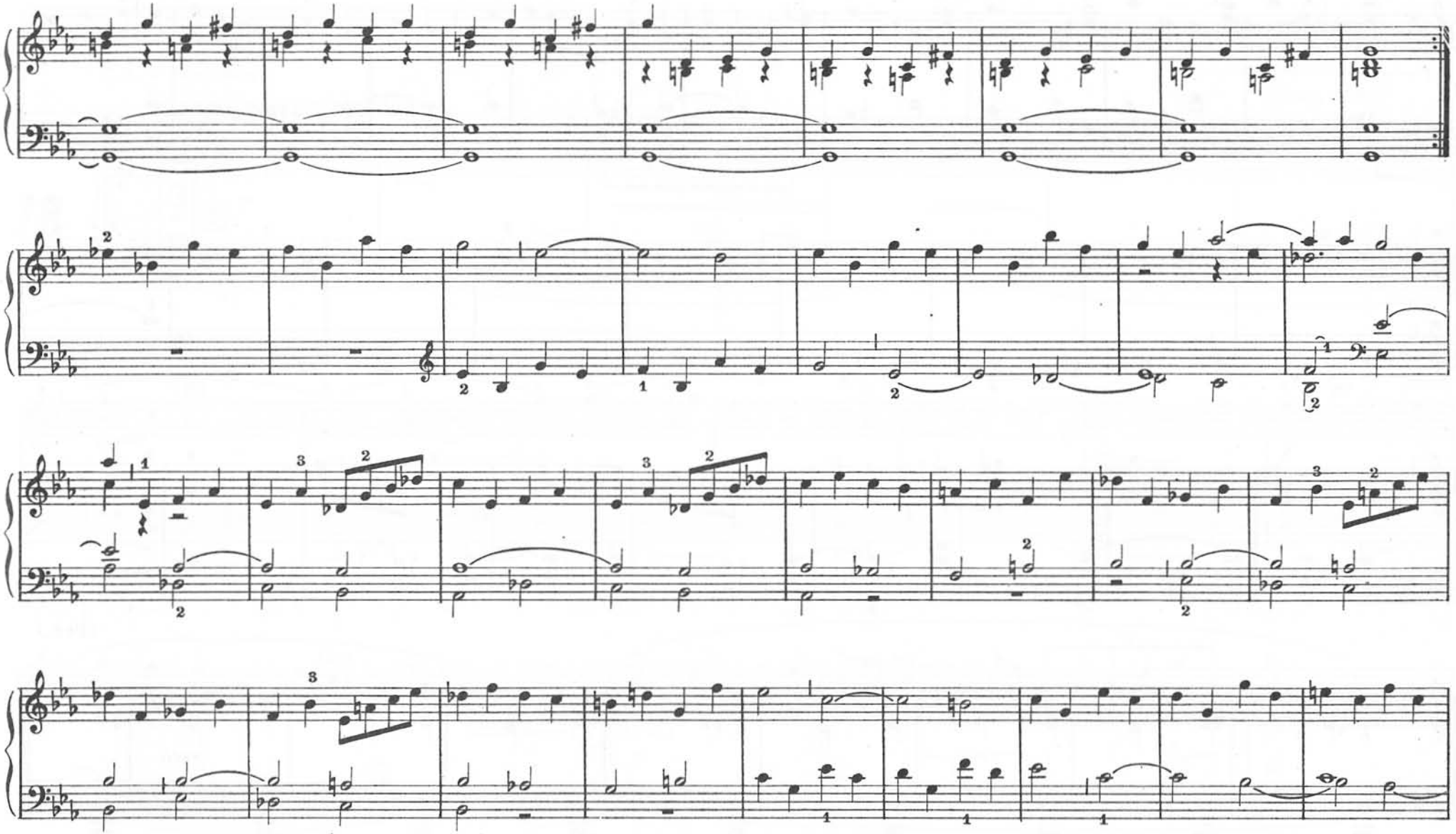
(1704 ca.-1766 ca.)

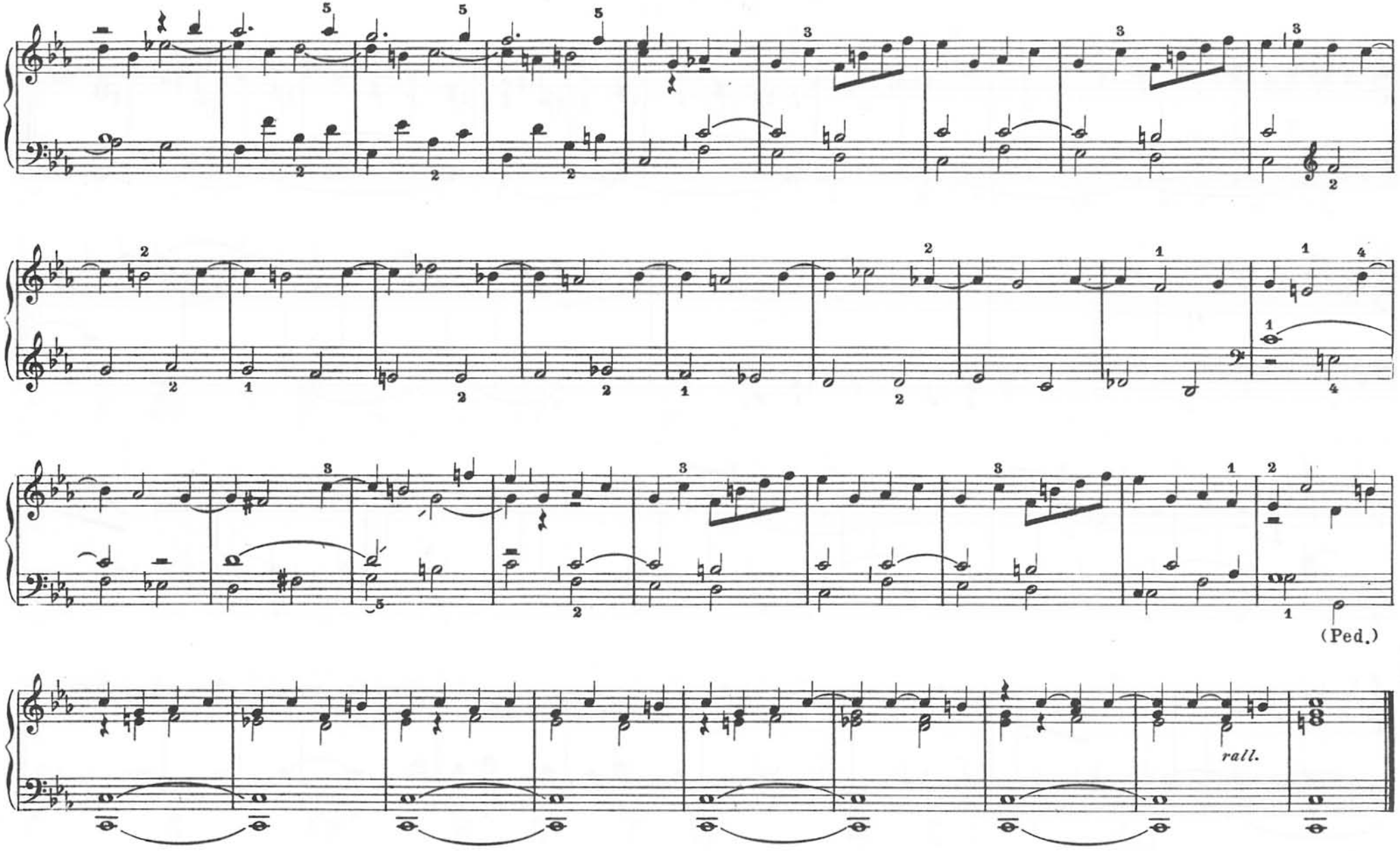
Allegro

77




p
(Ped.)




(Ped.)
rall.

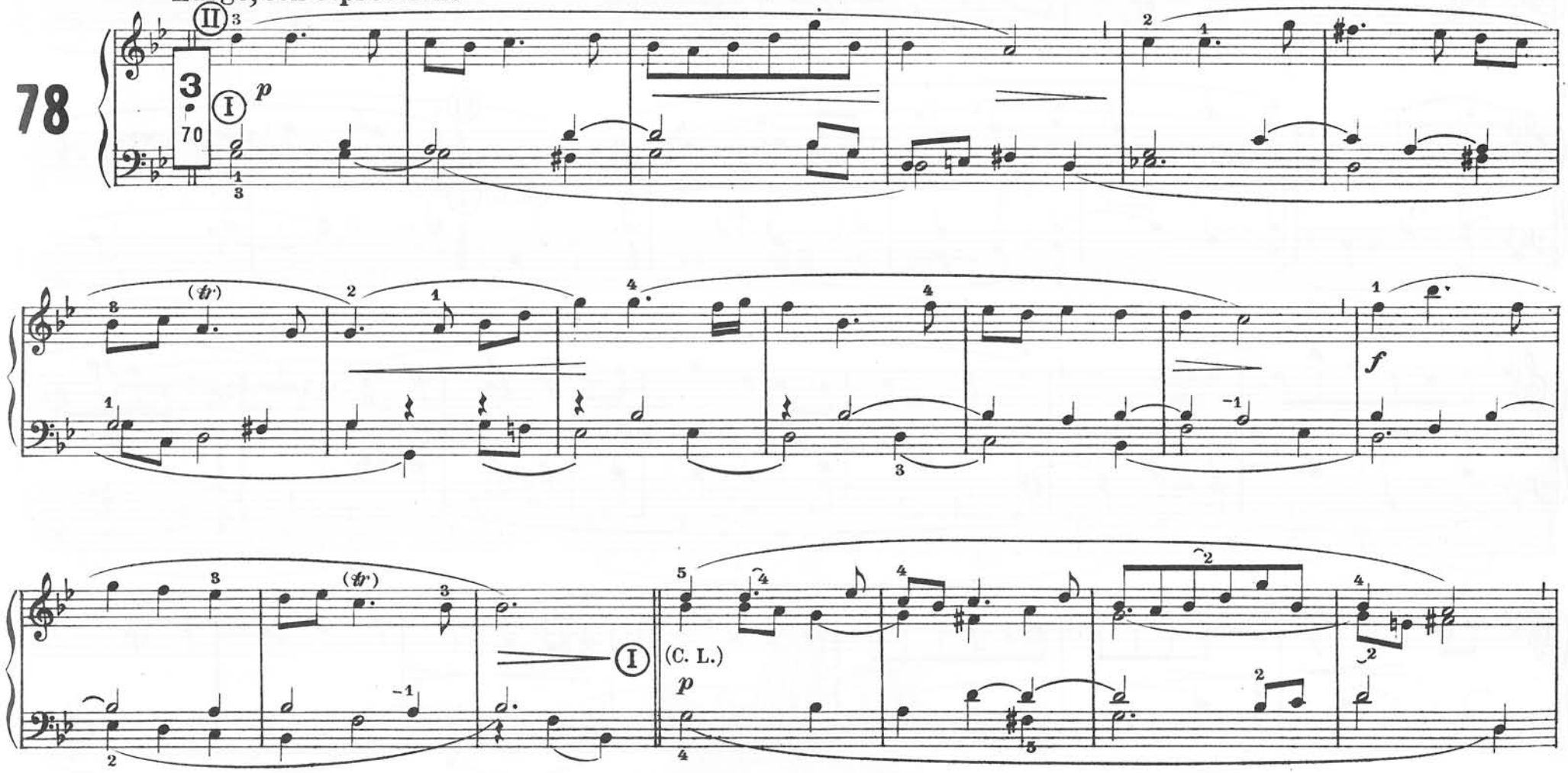
LARGO in Sol minore

Tast. II - *Cornetto o Sesquialtera*
Tast. I - *Flauto 8' - Dulciana 8'*
C. L. - Voce umana

Giuseppe Tartini

(1692-1770)

Largo, con espressione



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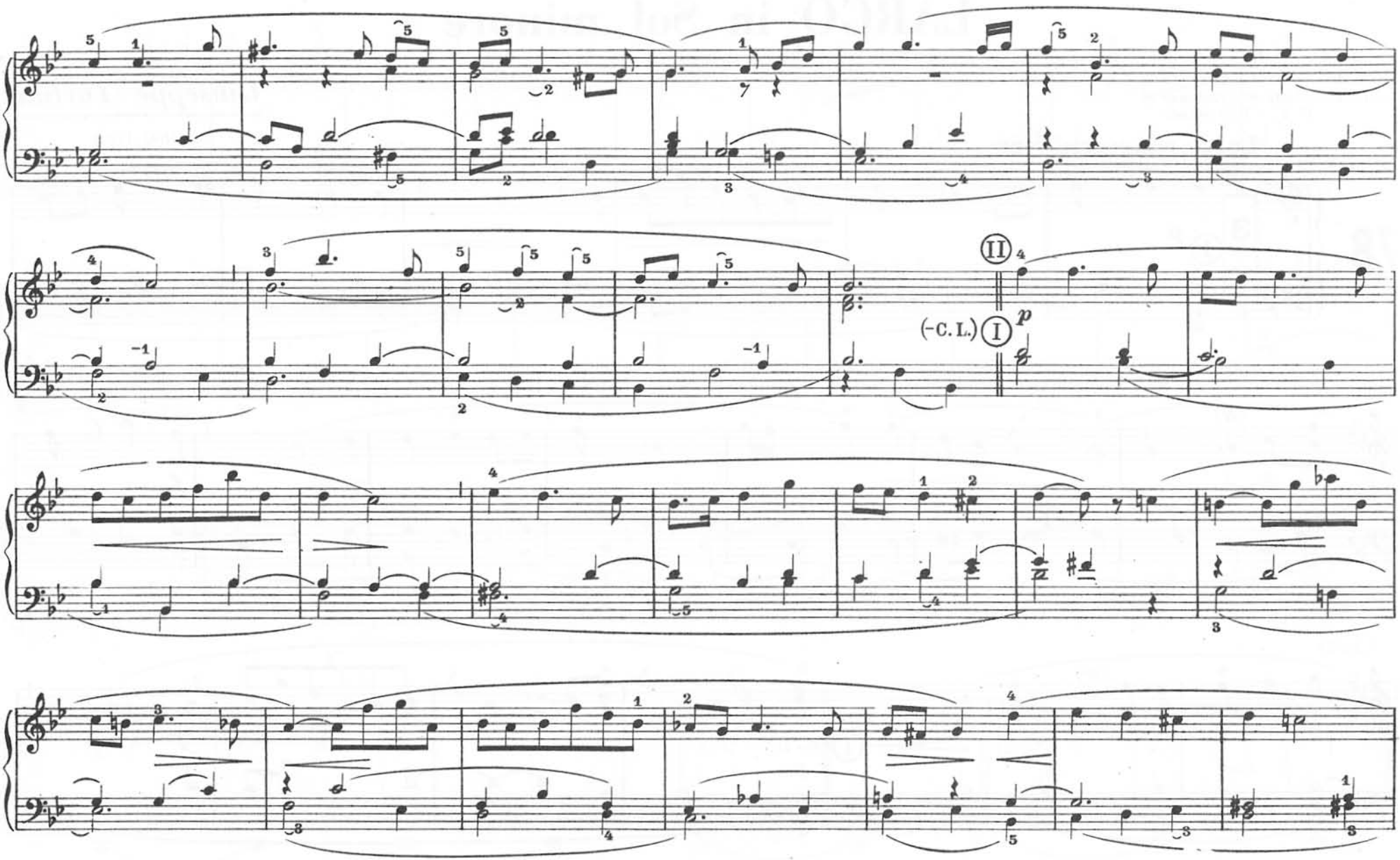

II
(-C. L.)
I
p

(tr)

I

(+C.L.) *p*

sost.

NOËL ÉTRANGER

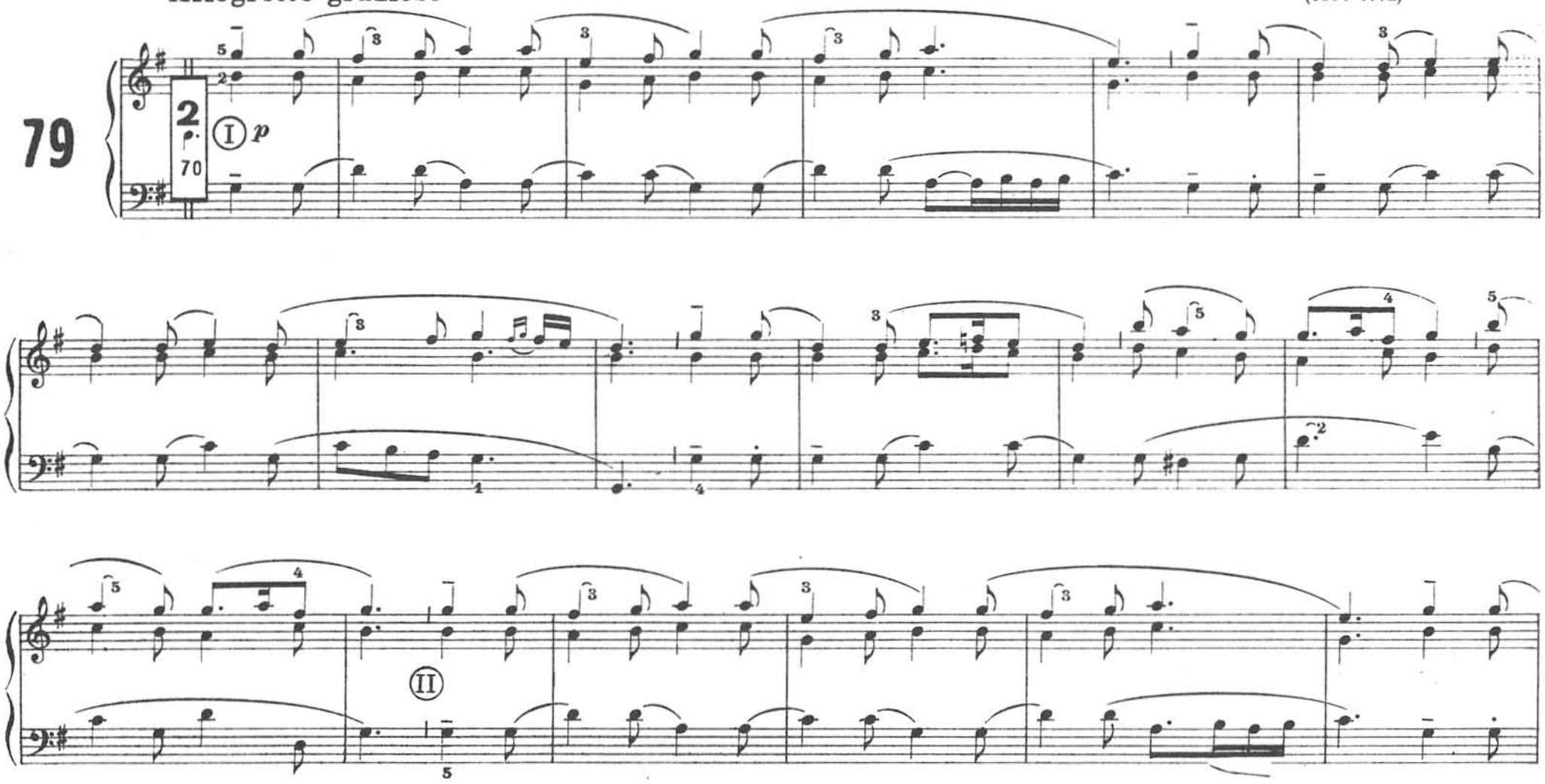
Tast. II - *Bordone 16' - Flauti 4' e XII*
Tast. I - *Flauti 8' e 4'*

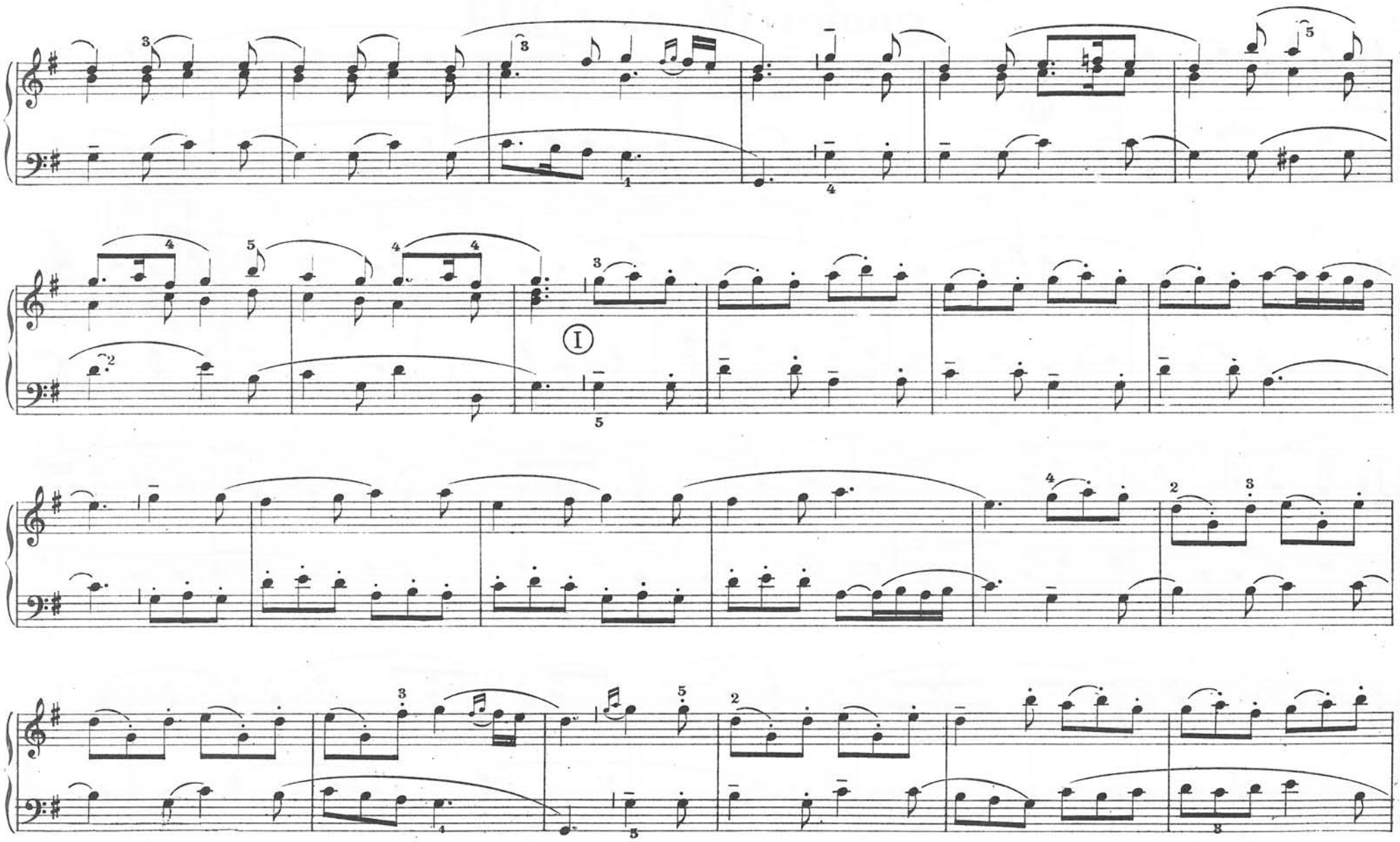
Louis - Claude D'Aquin

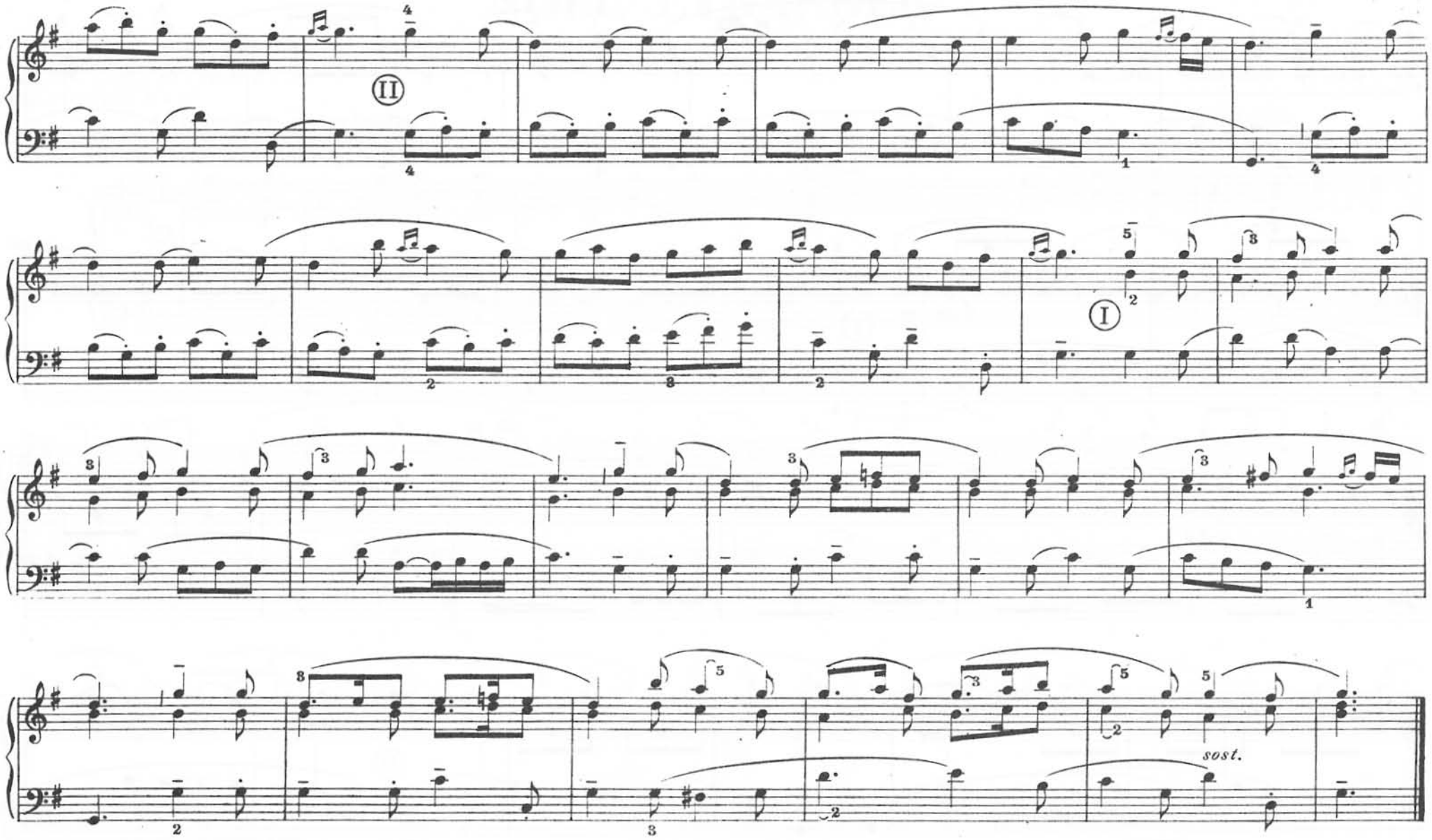
(1694-1772)

Allegretto grazioso

79






II
I
sost.

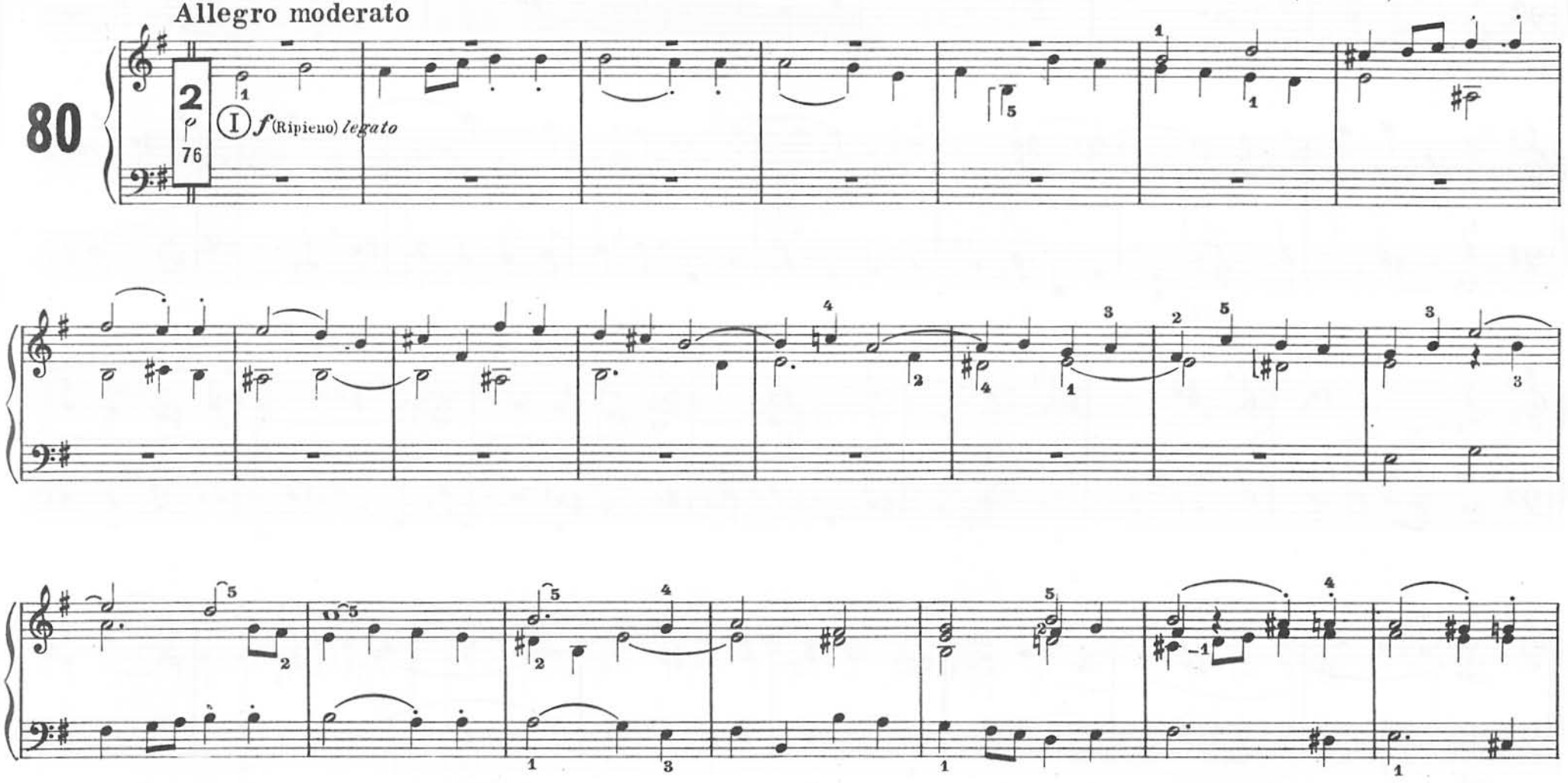
FUGA in Mi minore

Johann G. Albrechtsberger

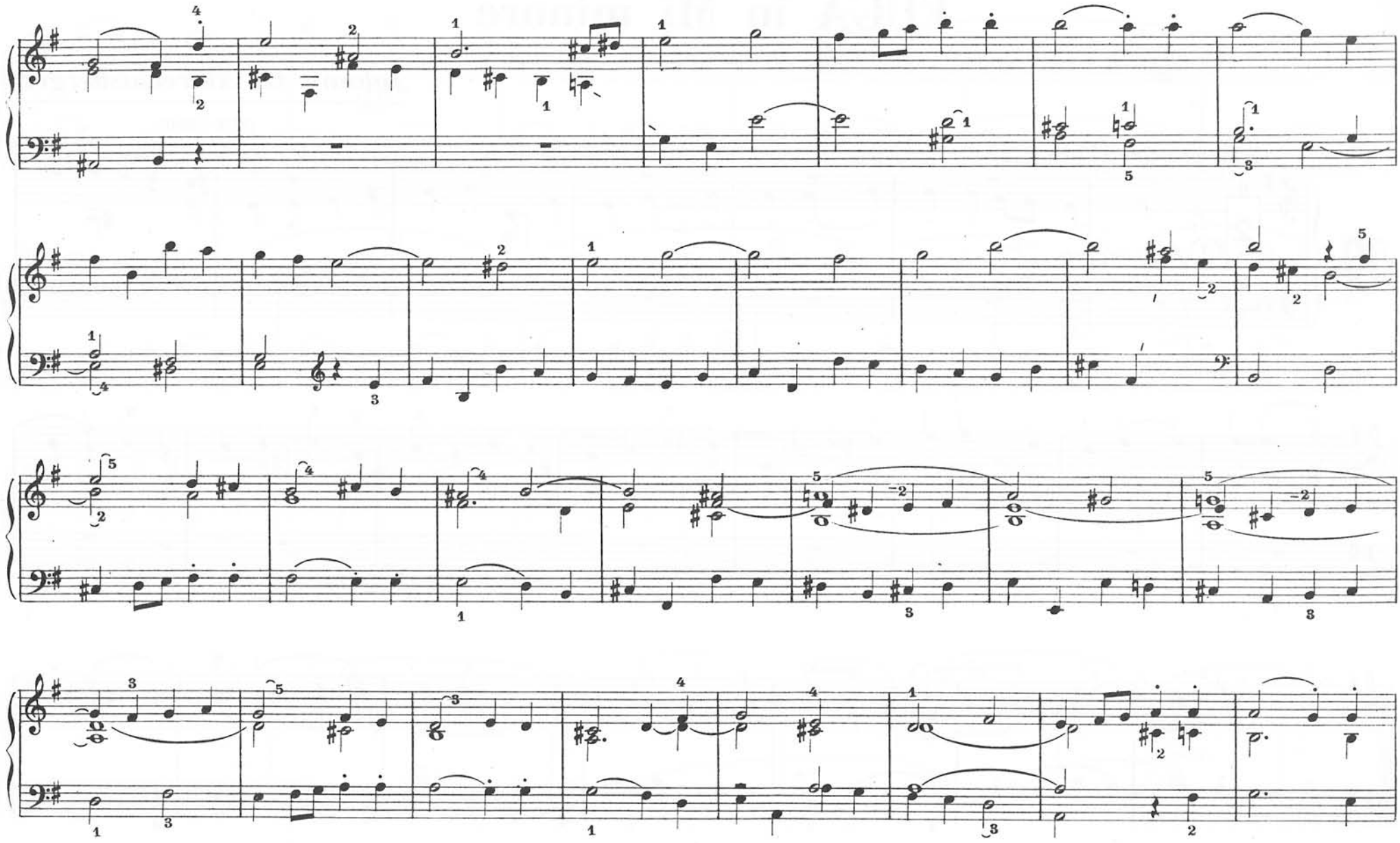
(1736-1809)

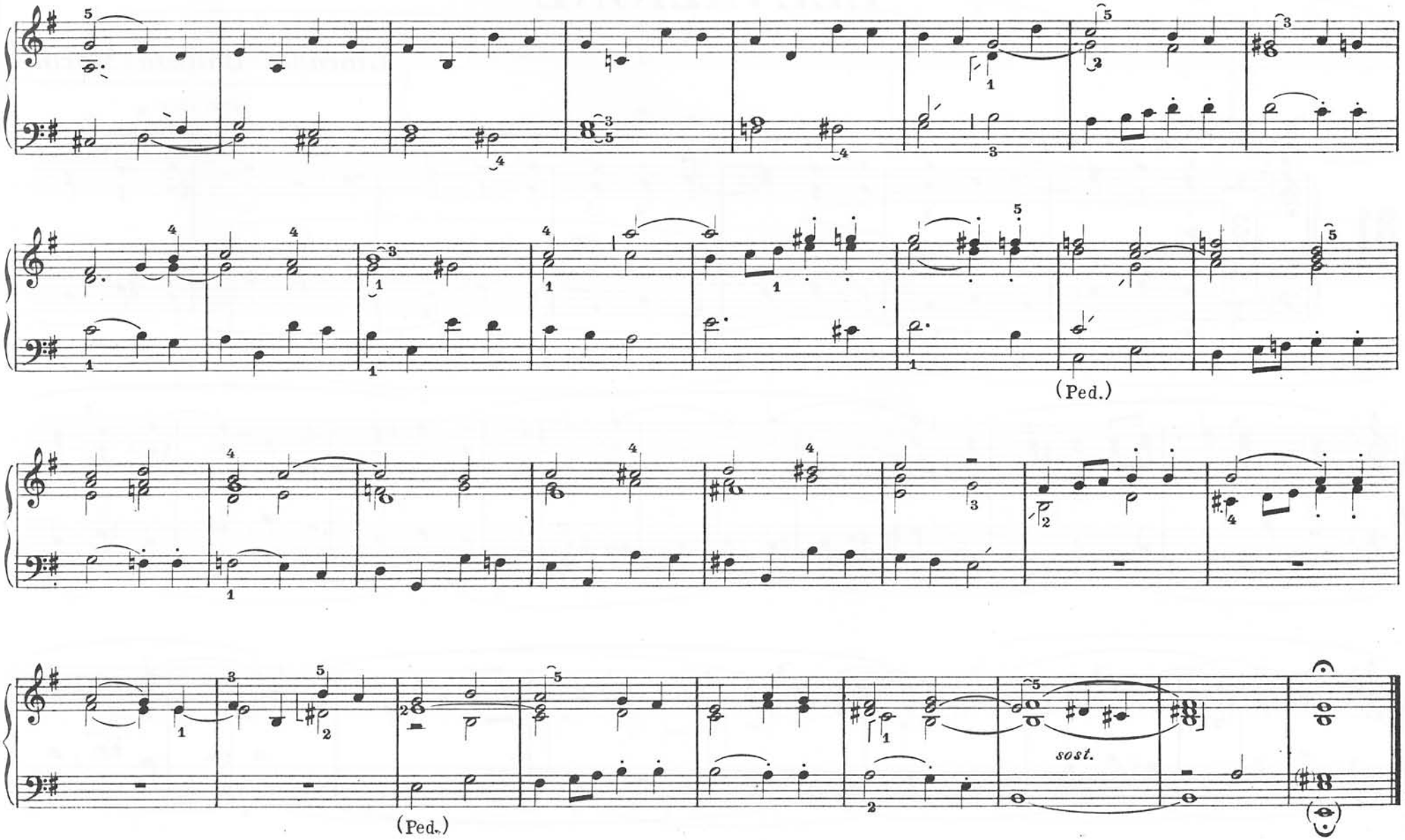
Allegro moderato

80



Numero 2775 delle EDIZIONI CARRARA



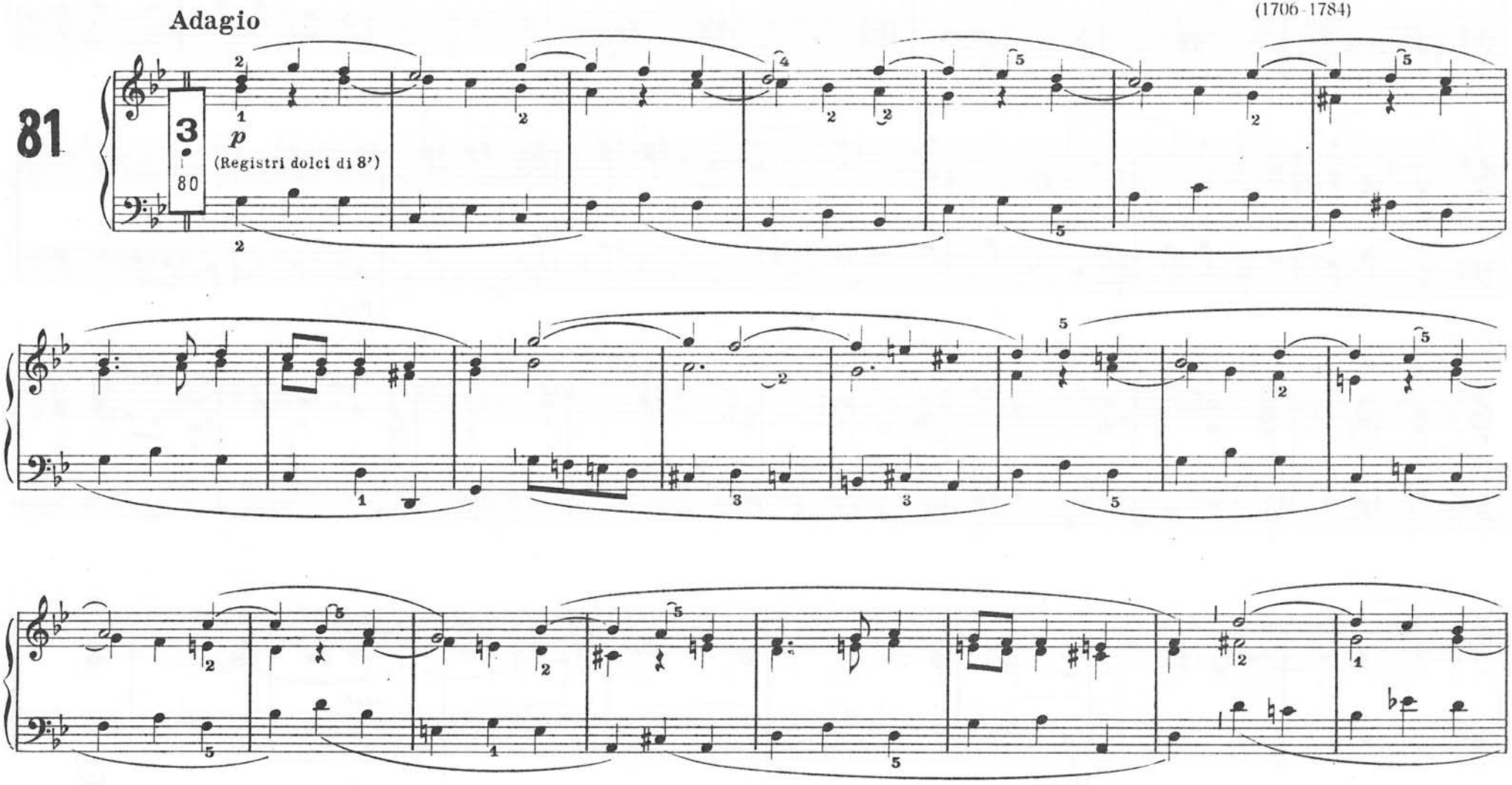

(Ped.)
(Ped.)
sost.

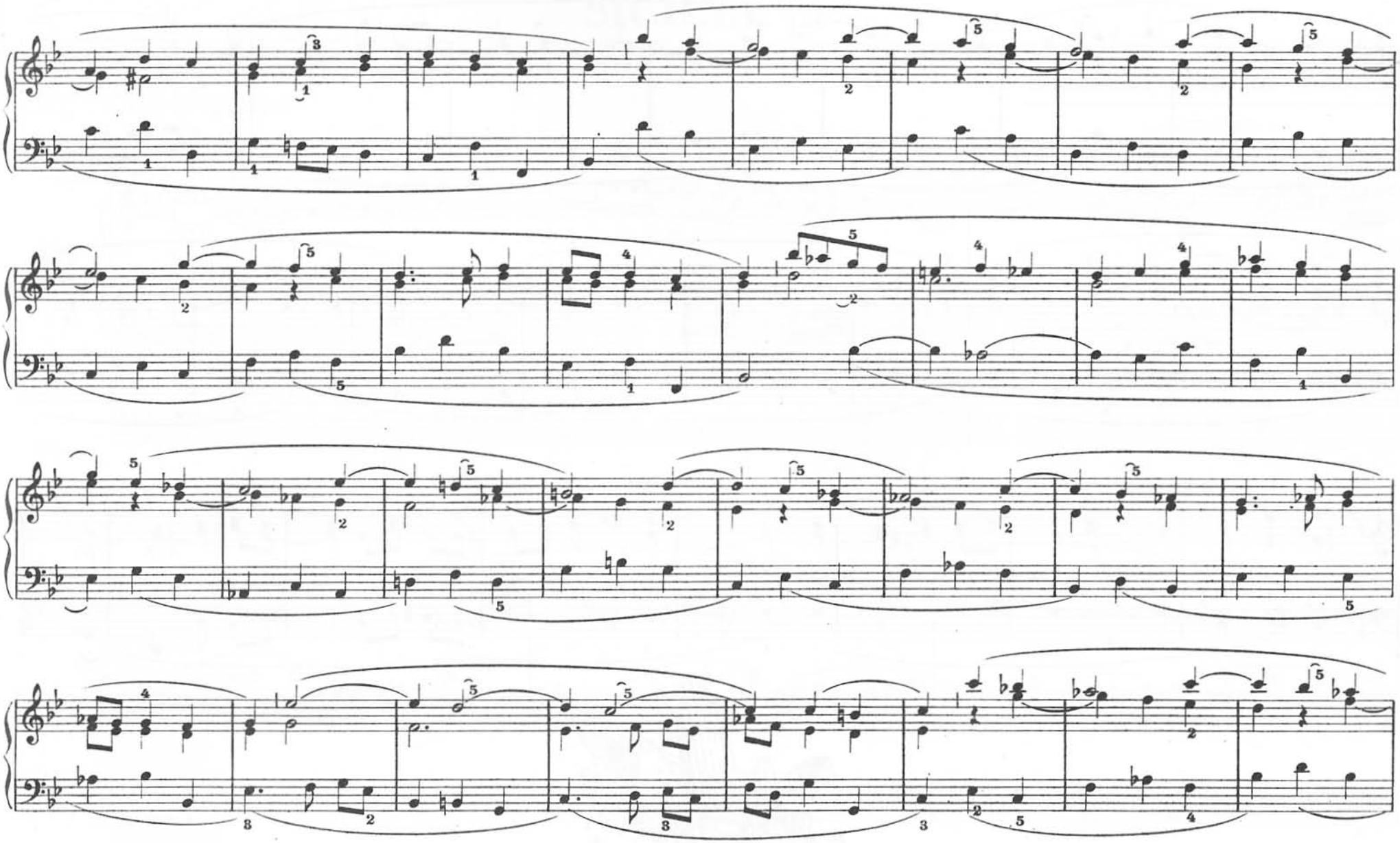
ELEVAZIONE

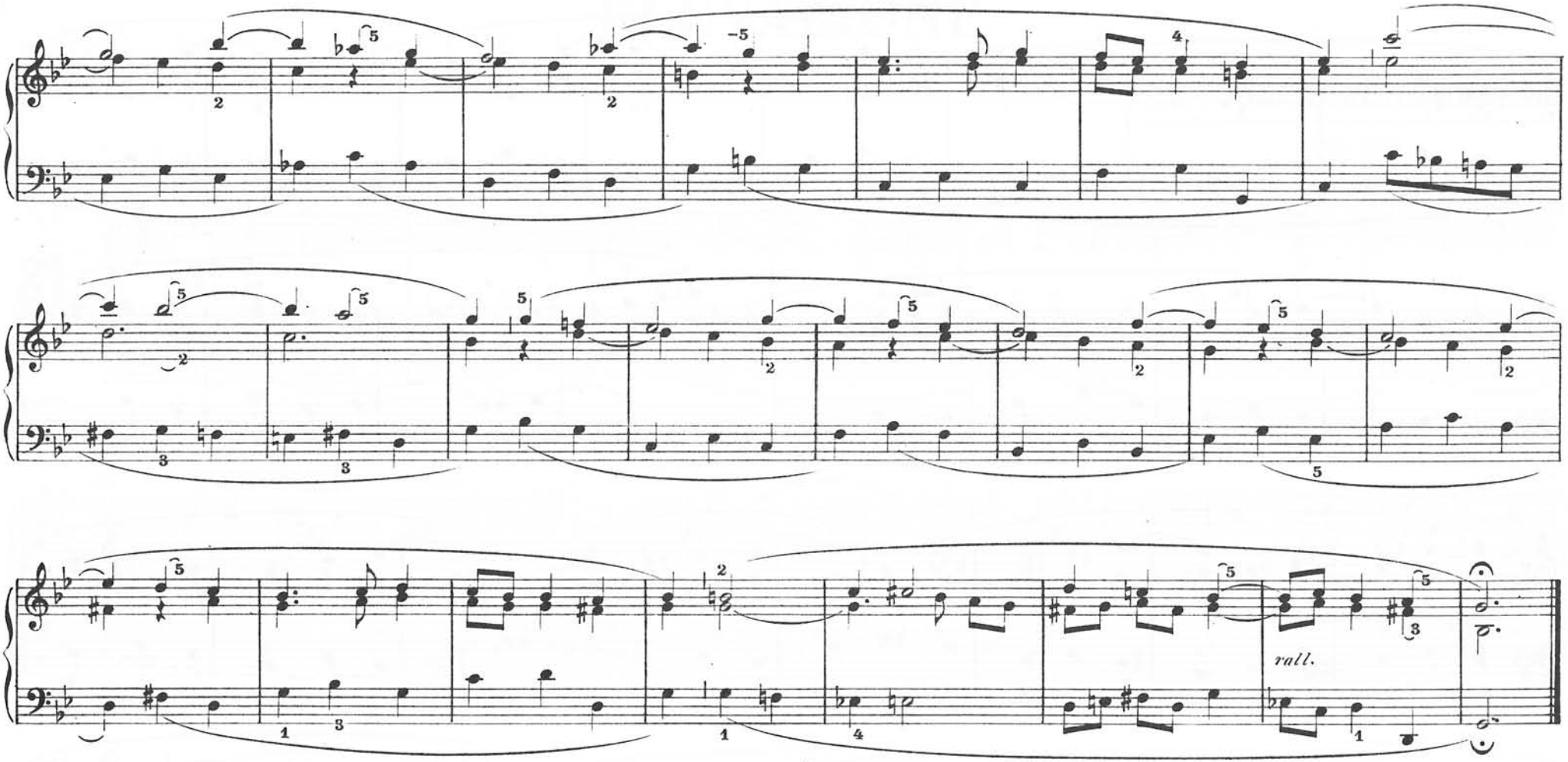
Giovanni Battista Martini

(1706-1784)

81






rall.

SICILIANA

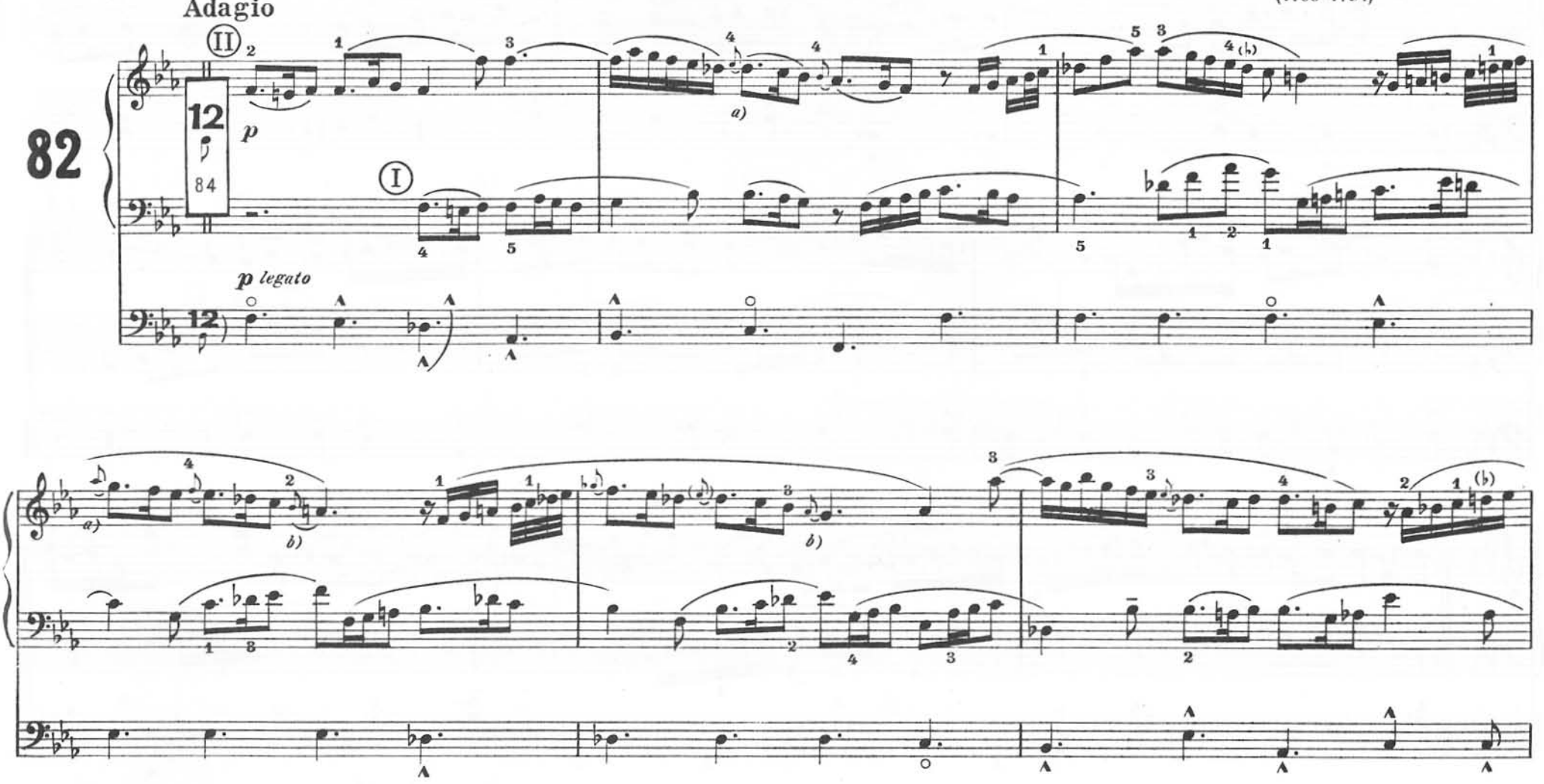
(dalla Sonata in Fa minore)

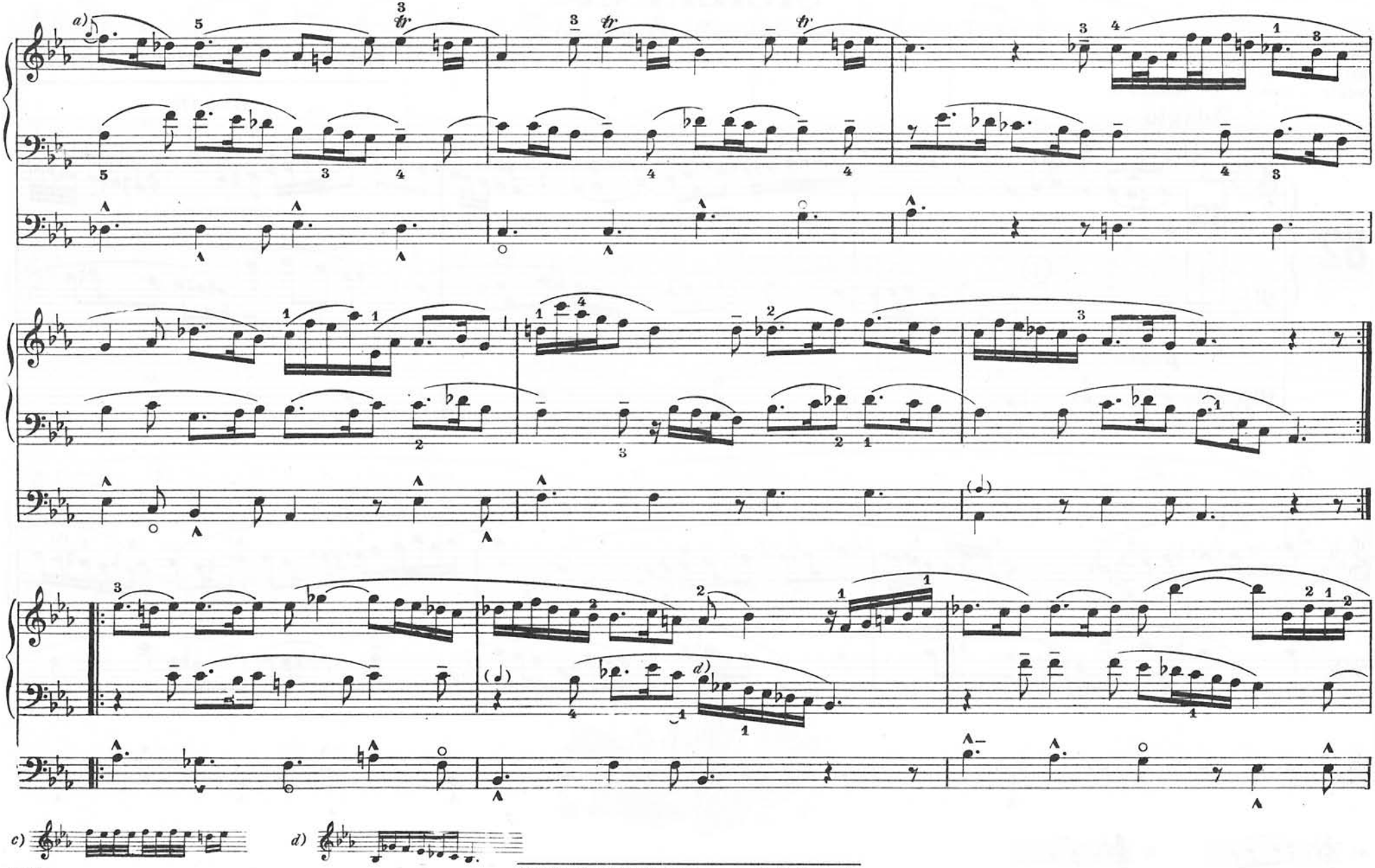
Giovanni Battista Martini

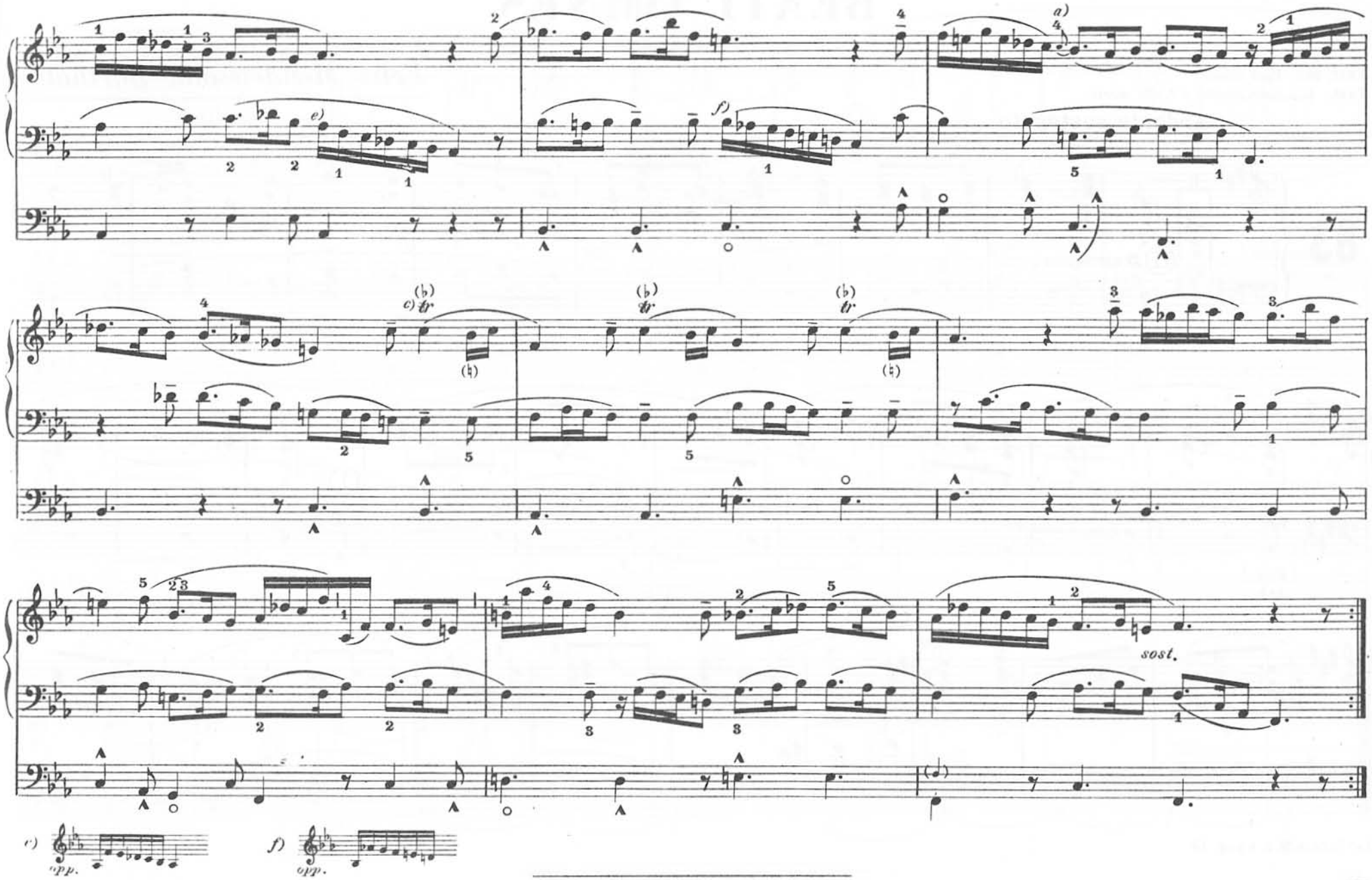
(1706-1784)

Tast. II - *Oboe o Cornetto*
Tast. I - *Flauti 8' e 4'*
Pedale - *Subbasso 16' - Bordone 8'*

Adagio




a)
c)
d)


a)
e)
f)
c)
sost.
c)
opp.
f)
opp.

BEATI OMNES

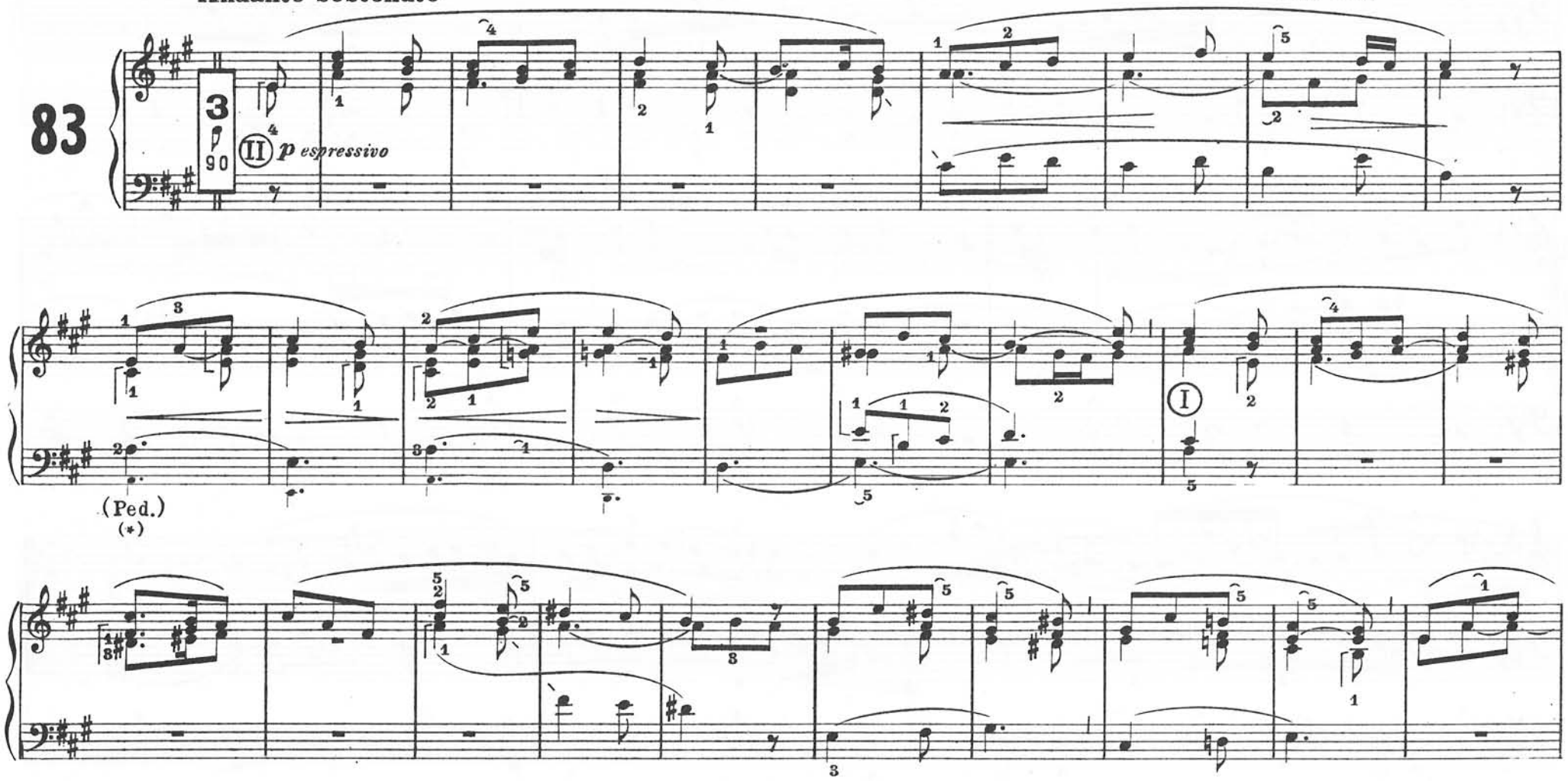
(Terzetto)

Tast. II - *Voce celeste*
Tast. I - *Voce umana o Unda maris*

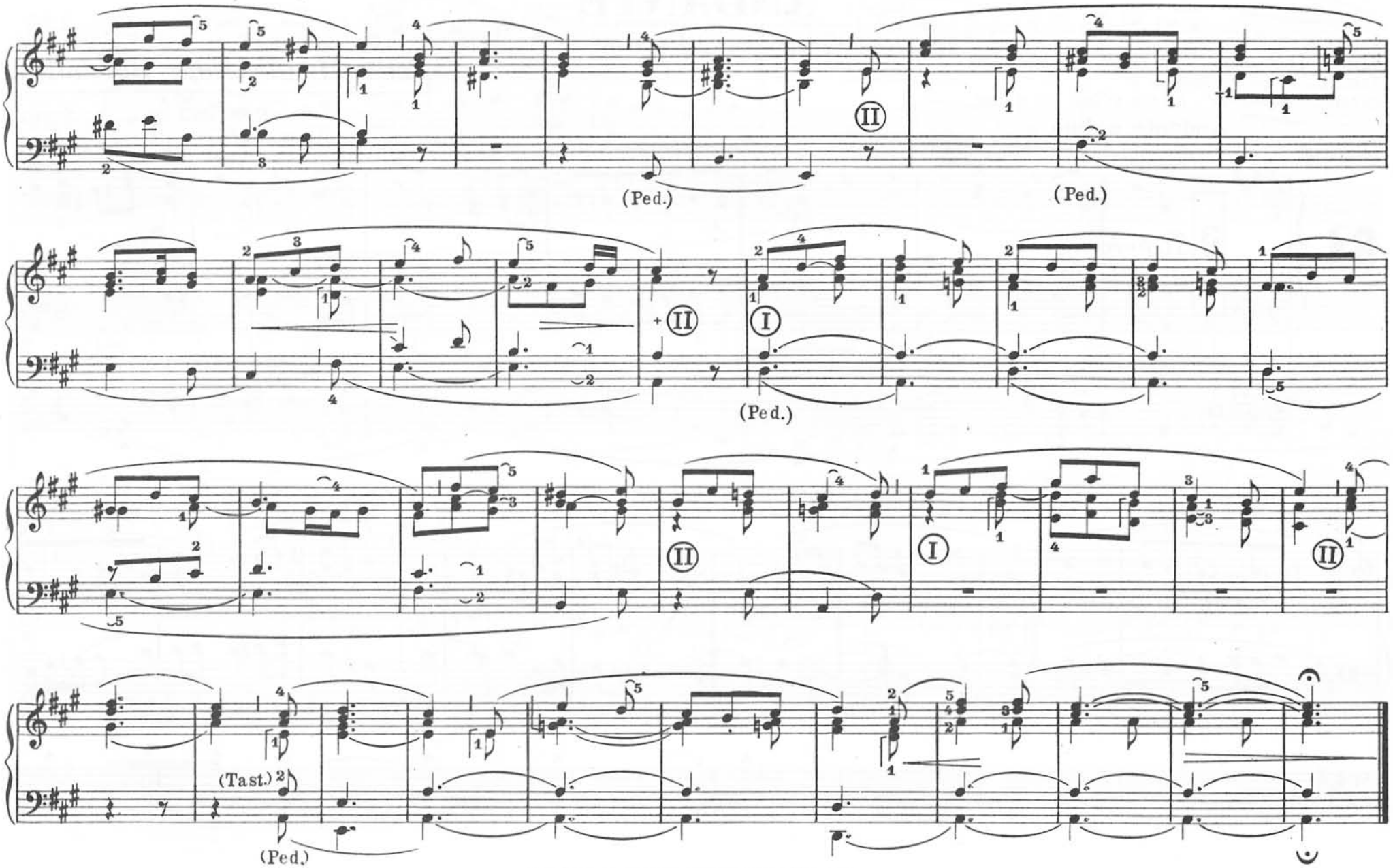
Felix Mendelssohn Bartholdy

(1809-1847)

Andante sostenuto



(*) Vedere N. B. a pag. 19


(Ped.)
(Ped.)
(Ped.)
(Tast.)
(Ped.)

ANDANTE

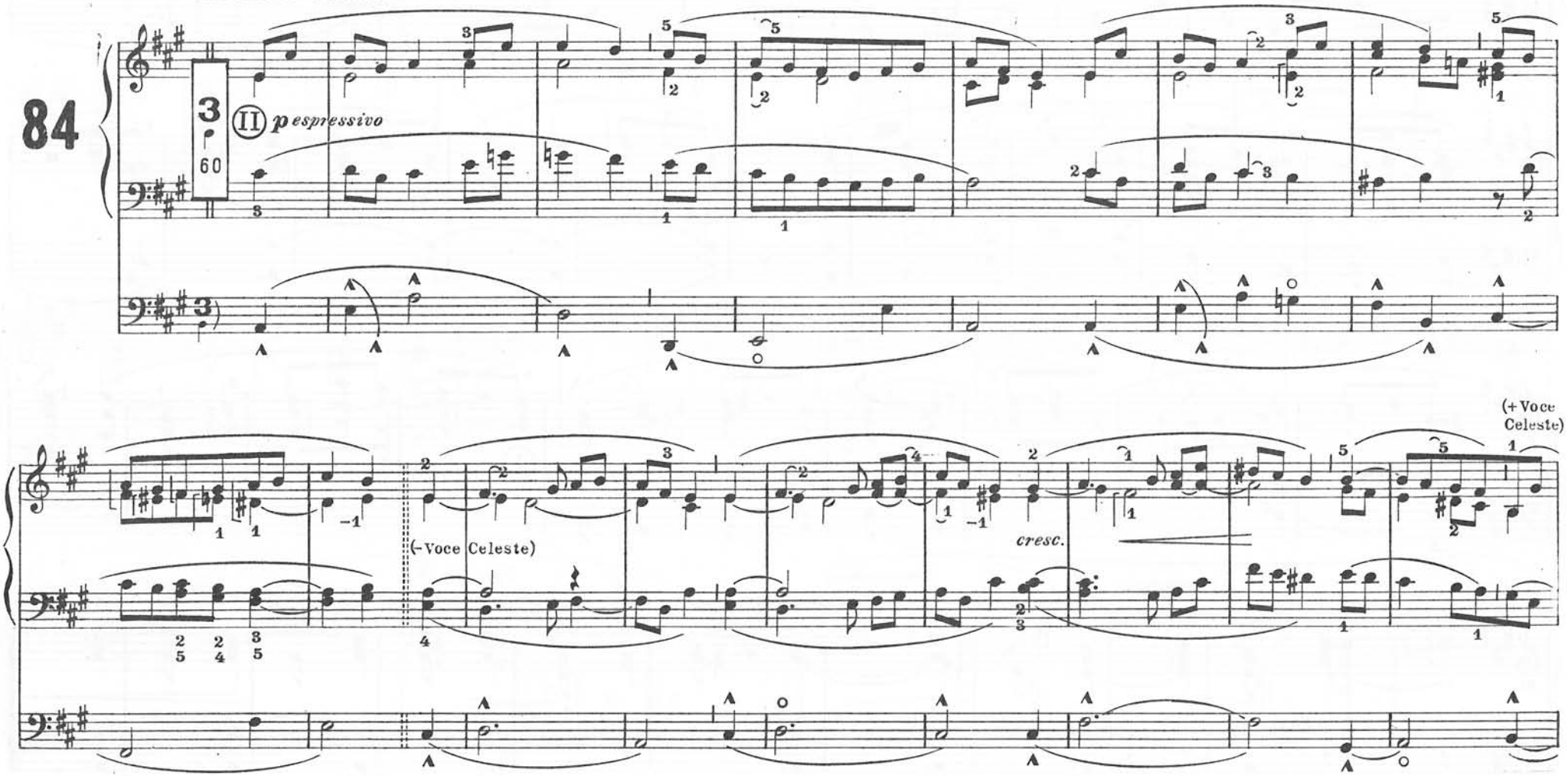
(dalla "Sonata III per organo„)

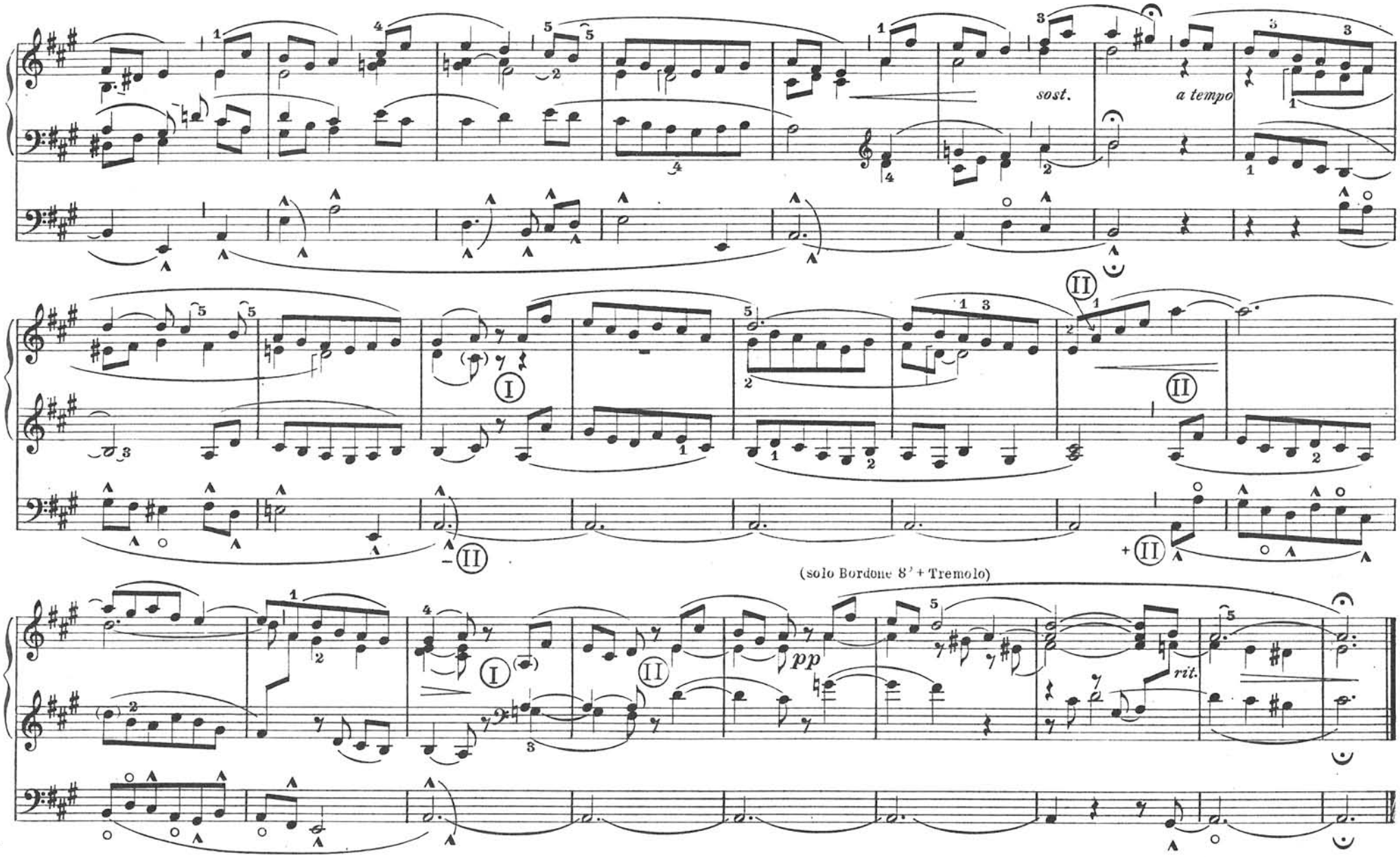
Tast. II - *Voce celeste - Viola Gamba - Bordone 8'*
Tast. I - *Flauto 8' - Dulciana 8'*
Pedale - *Subbasso 16' - Bordone 8' uniti alla II Tast.*

Felix Mendelssohn Bartholdy

(1809-1847)

Andante calmo




sost.
a tempo
(solo Bordone 8' + Tremolo)
pp
rit.

CORALE

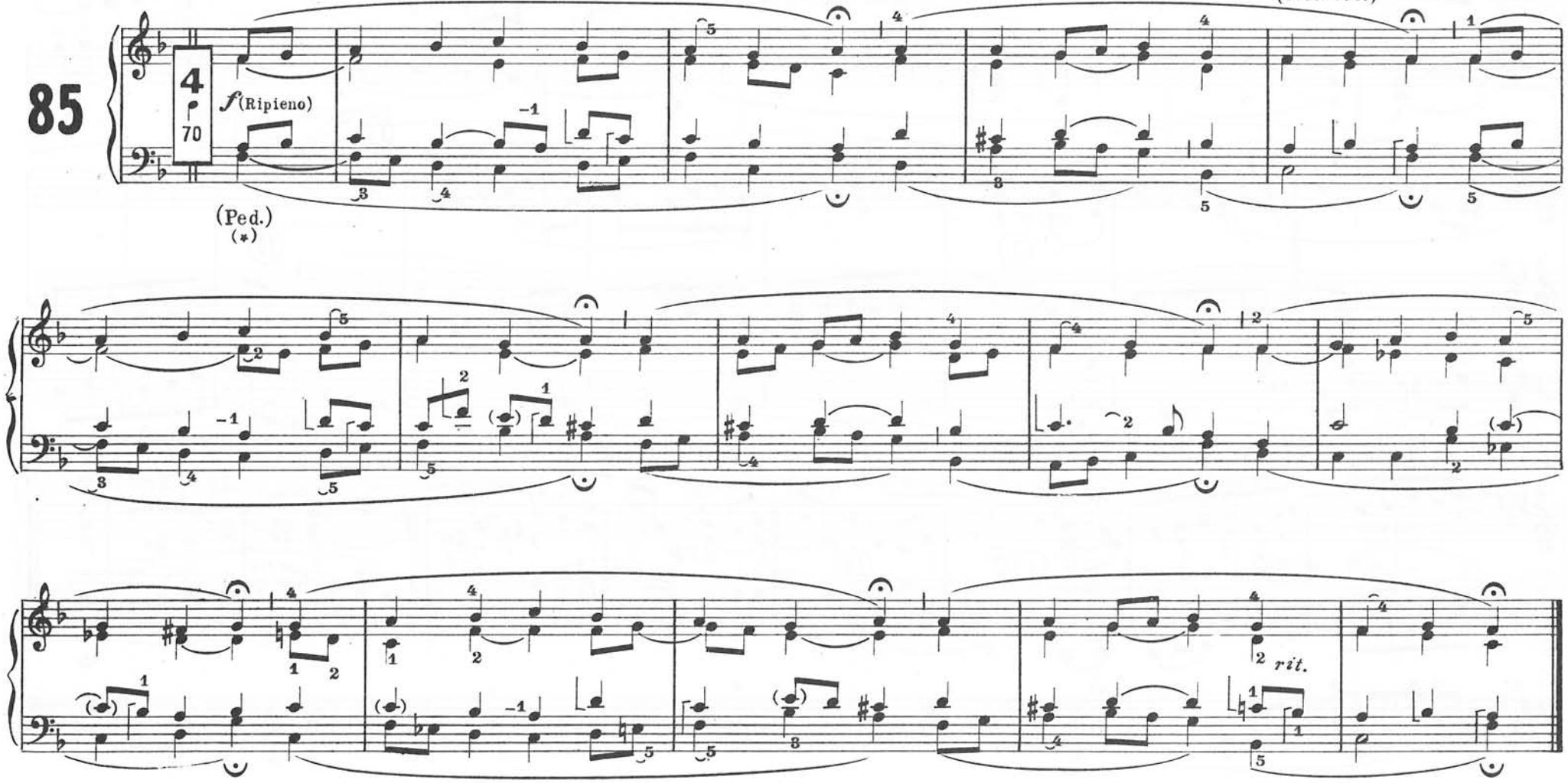
"Allein Gott in der Hoh„ (Gloria a Dio nell'alto)
(dall'Oratorio "Paulus„)

Felix Mendelssohn Bartholdy

(1809-1847)

Moderato

85



(*) Vedere N. B. a pag. 94

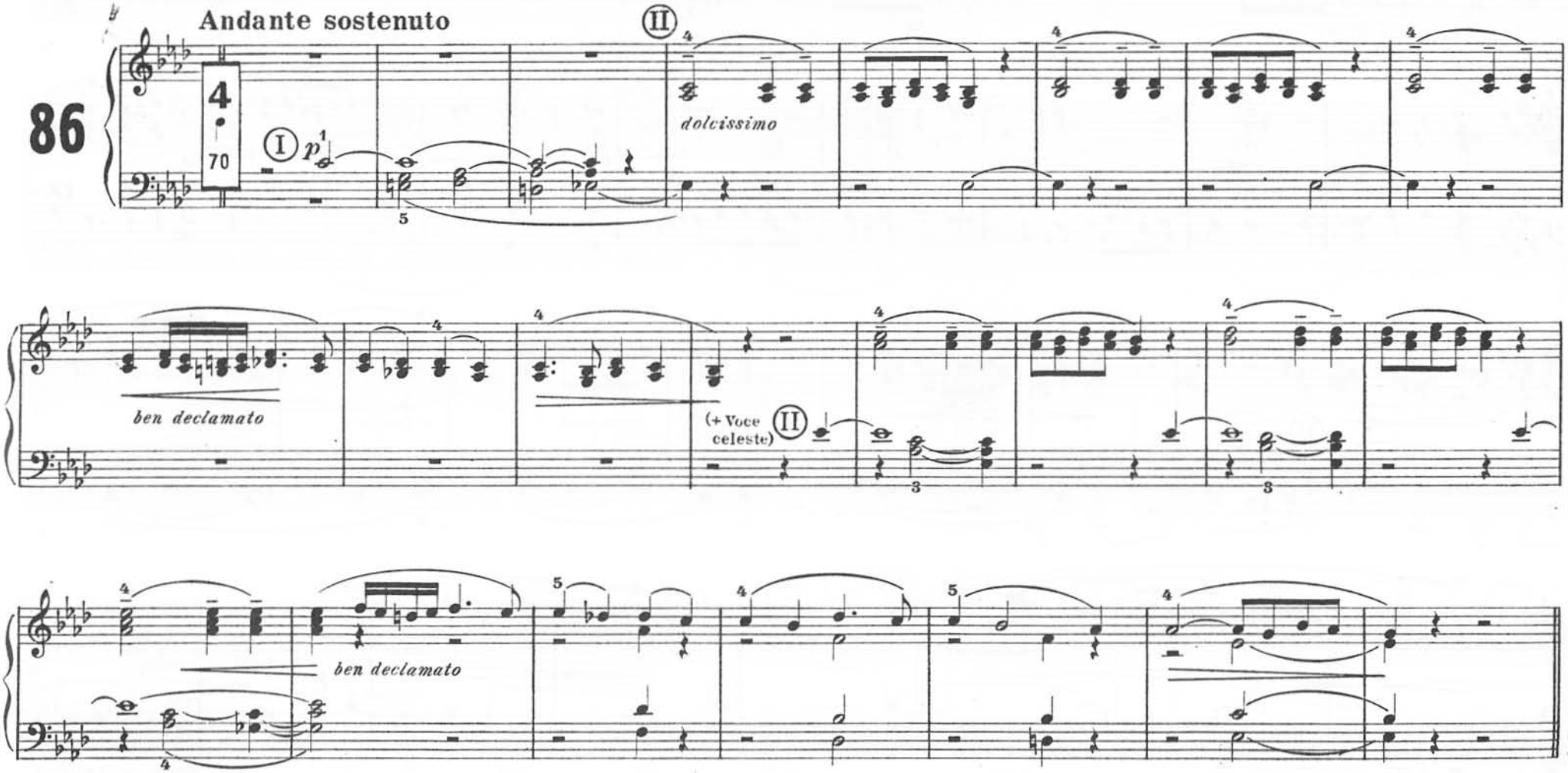
ORA PRO NOBIS

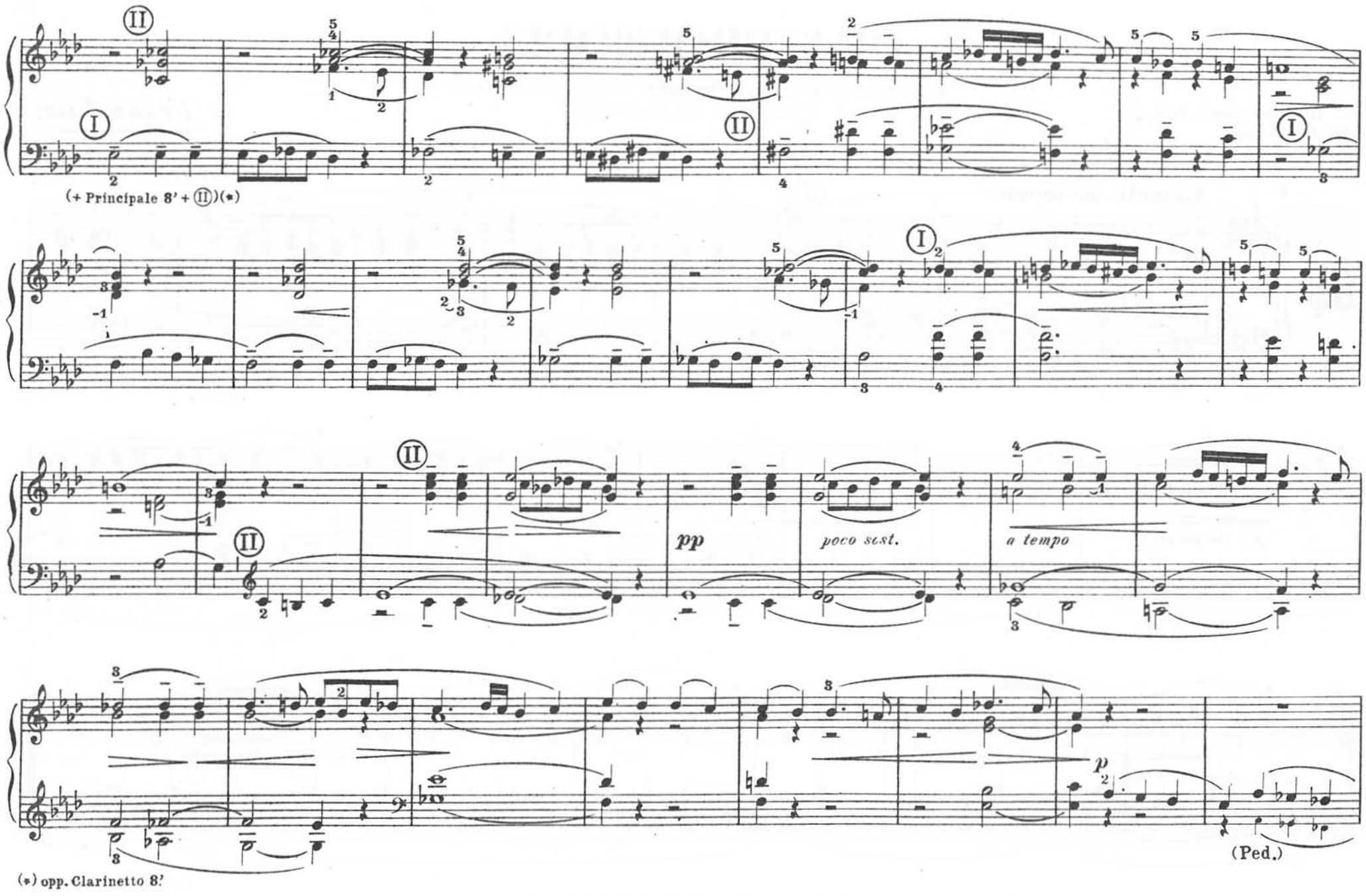
(Litania)

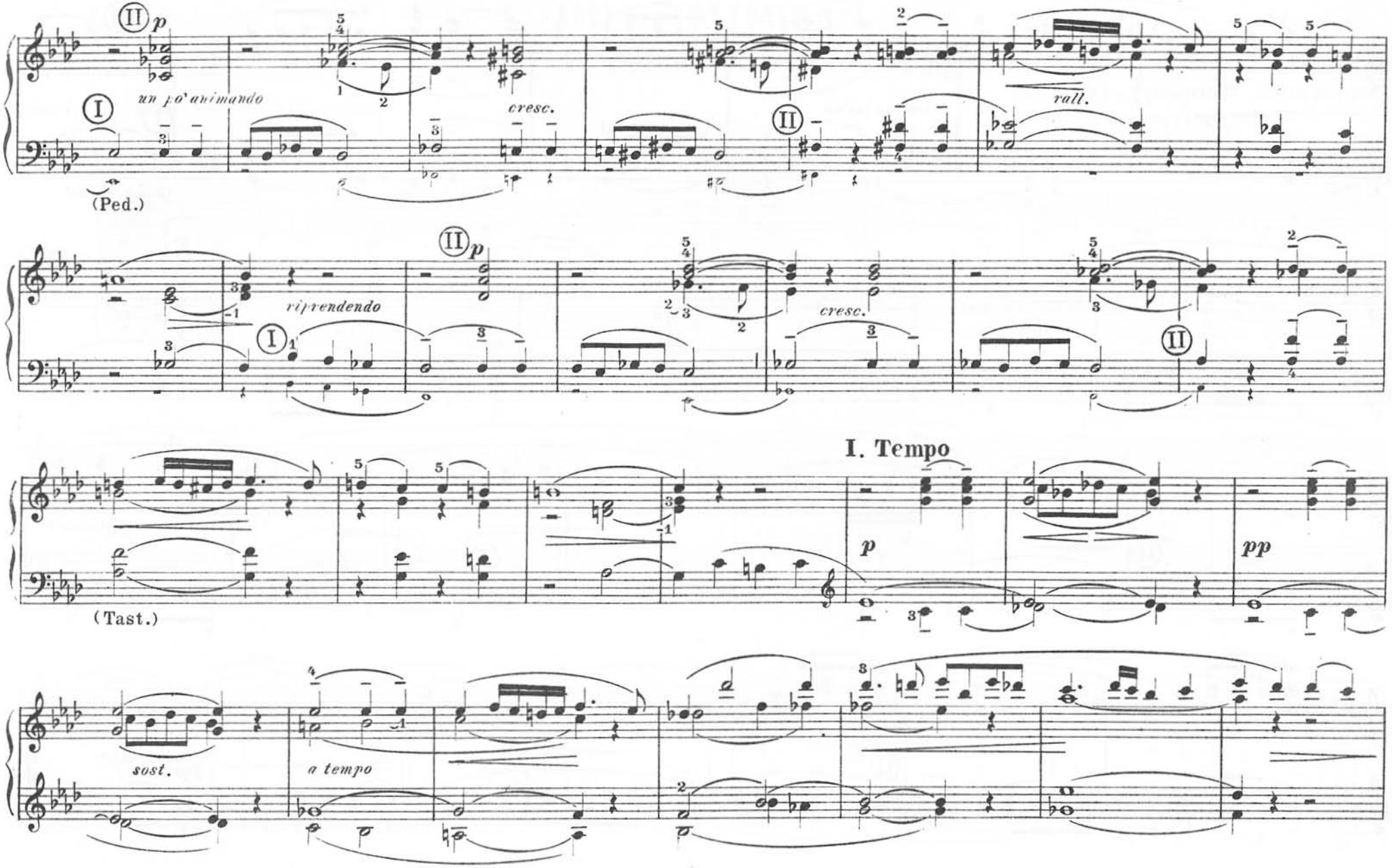
Franz Liszt

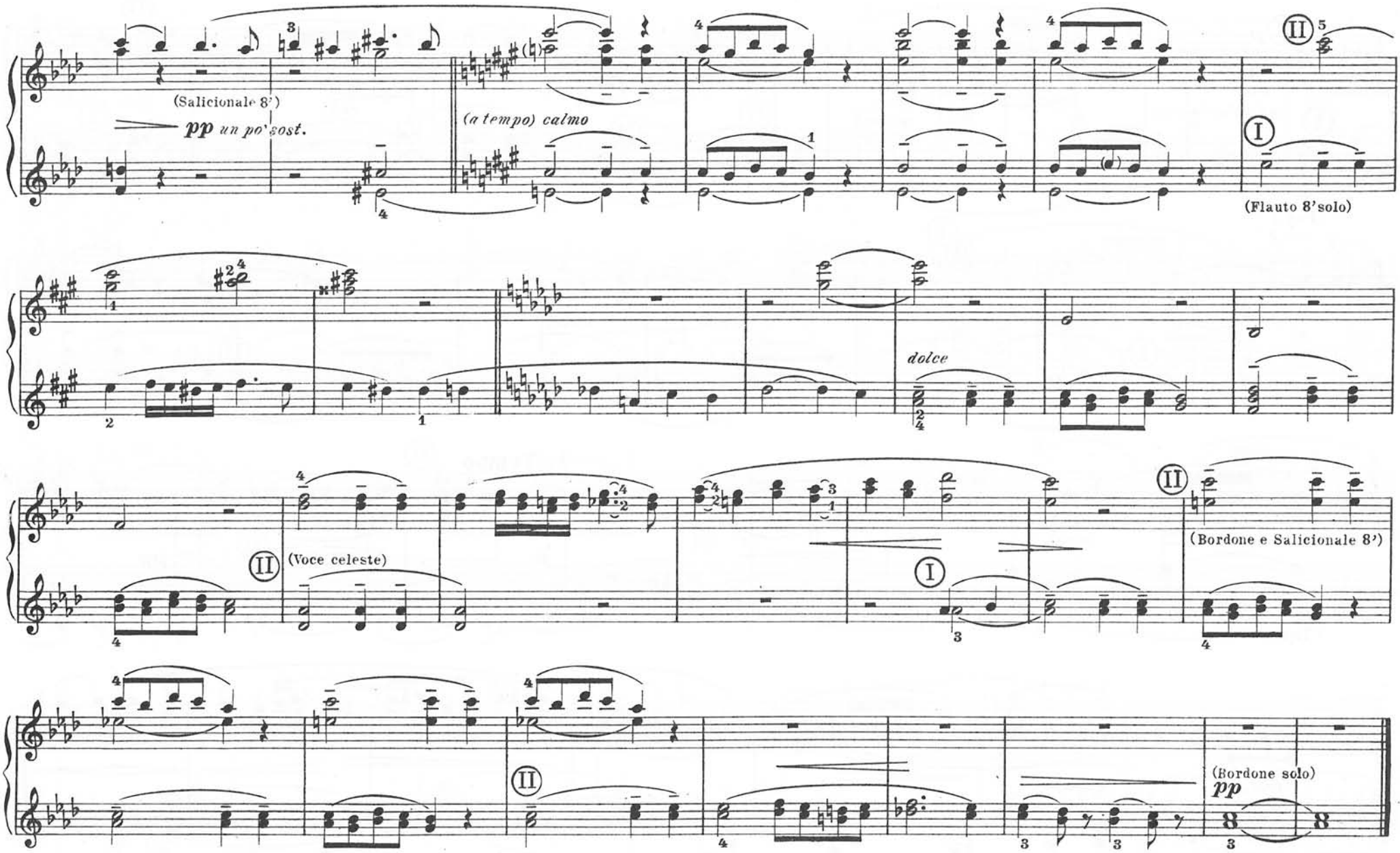
(1811-1886)

Tast. II - *Viola Gamba dolce 8'*
Tast. I - *Flauto 8'*
Pedale - *Subbasso 16' - Bordone 8'*




(+ Principale 8' + II)(*)
pp
poco sost.
a tempo
p
(Ped.)
(*) opp. Clarinetto 8'


II p
un po' animando
I
(Ped.)
cresc.
II
rall.
II p
rivvendendo
I
cresc.
II
I. Tempo
p
pp
(Tast.)
sost.
a tempo


(Salicionale 8')
pp un po' sost.
(a tempo) calmo
II
I
(Flauto 8' solo)
dolce
II
(Voce celeste)
I
II
(Bordone e Salicionale 8')
II
(Bordone solo)
pp

PREGHIERA

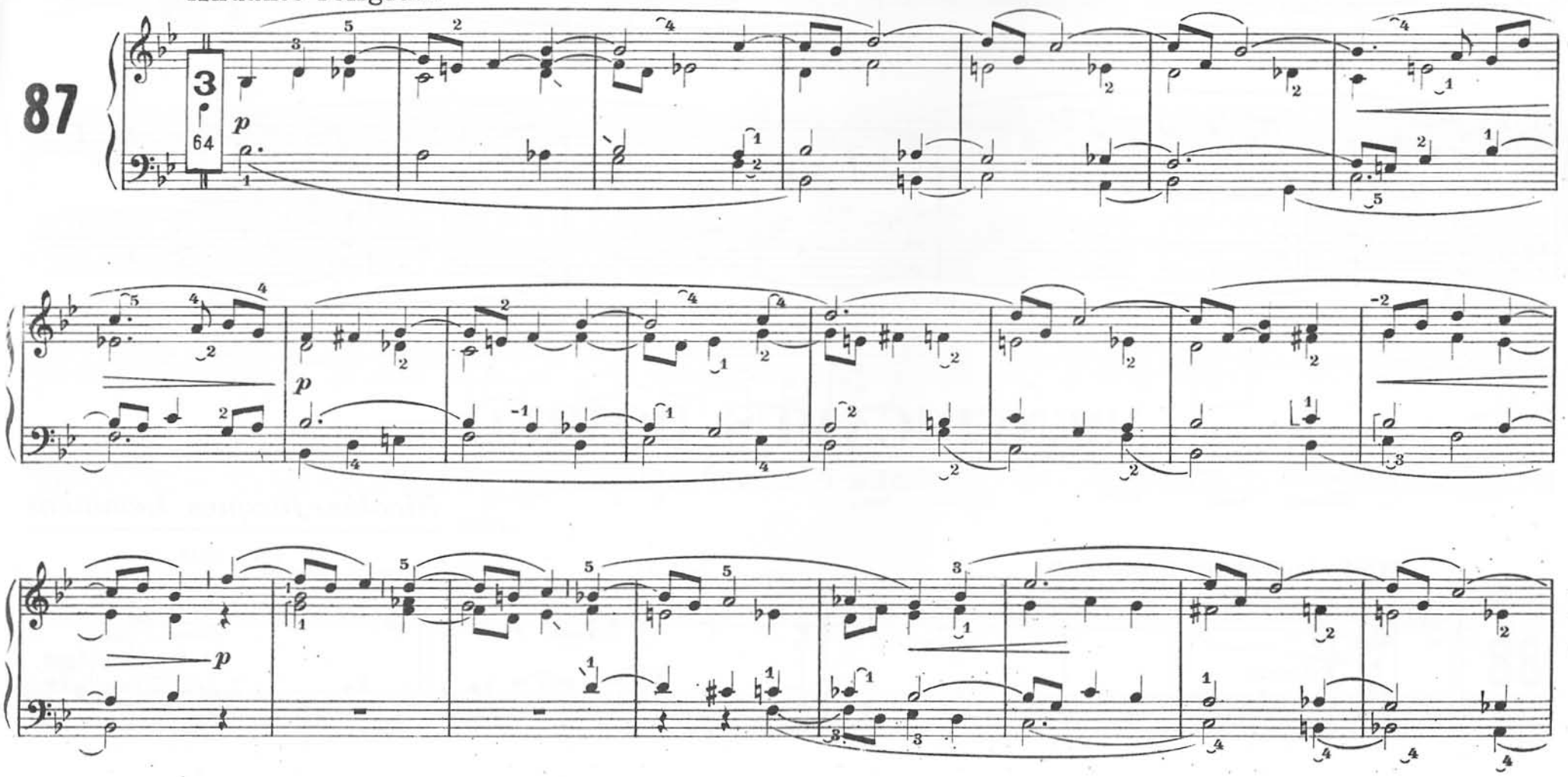
Tast. **I o II** - *Registri dolci di 8' - (Voce umana)*

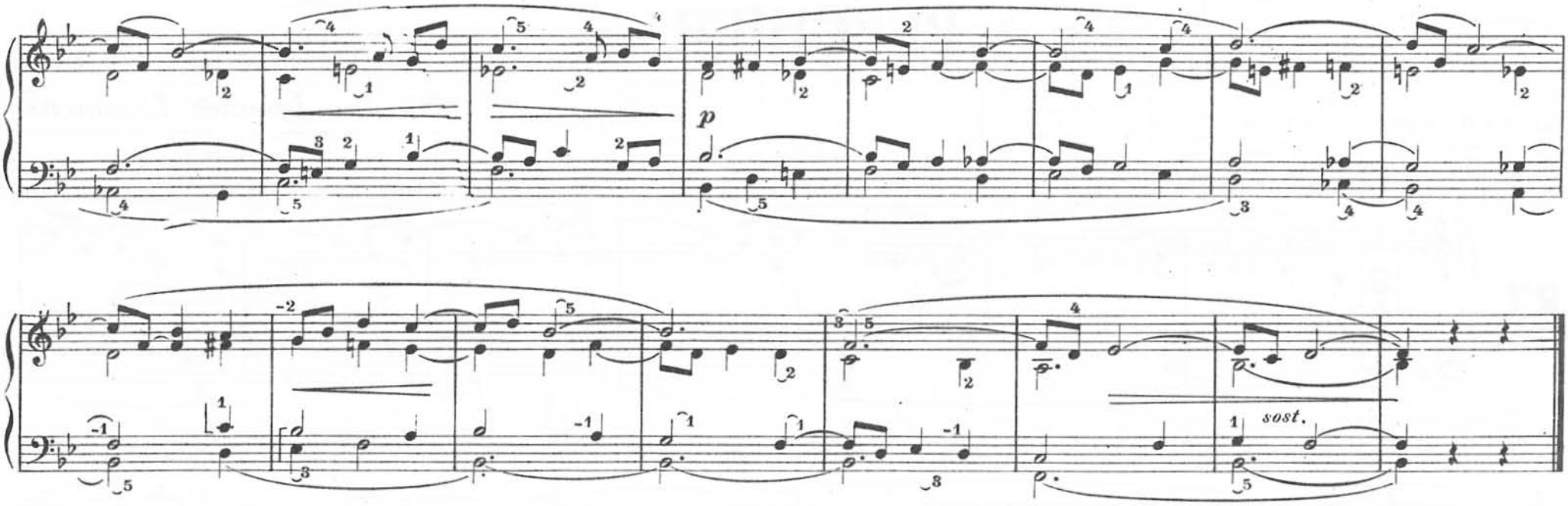
Nicolas-Jacques Lemmens

(1823-1881)

Andante religioso

87



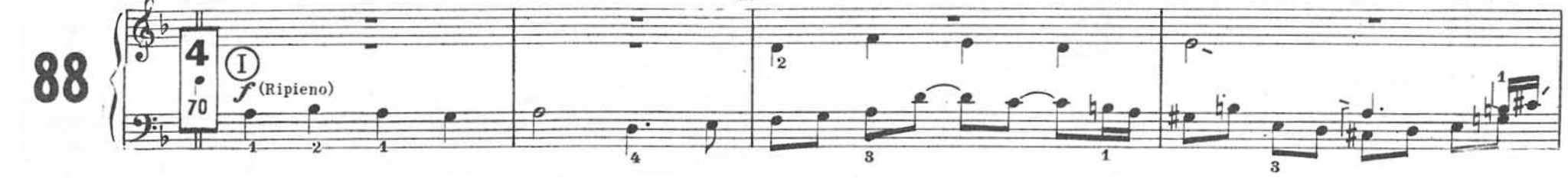


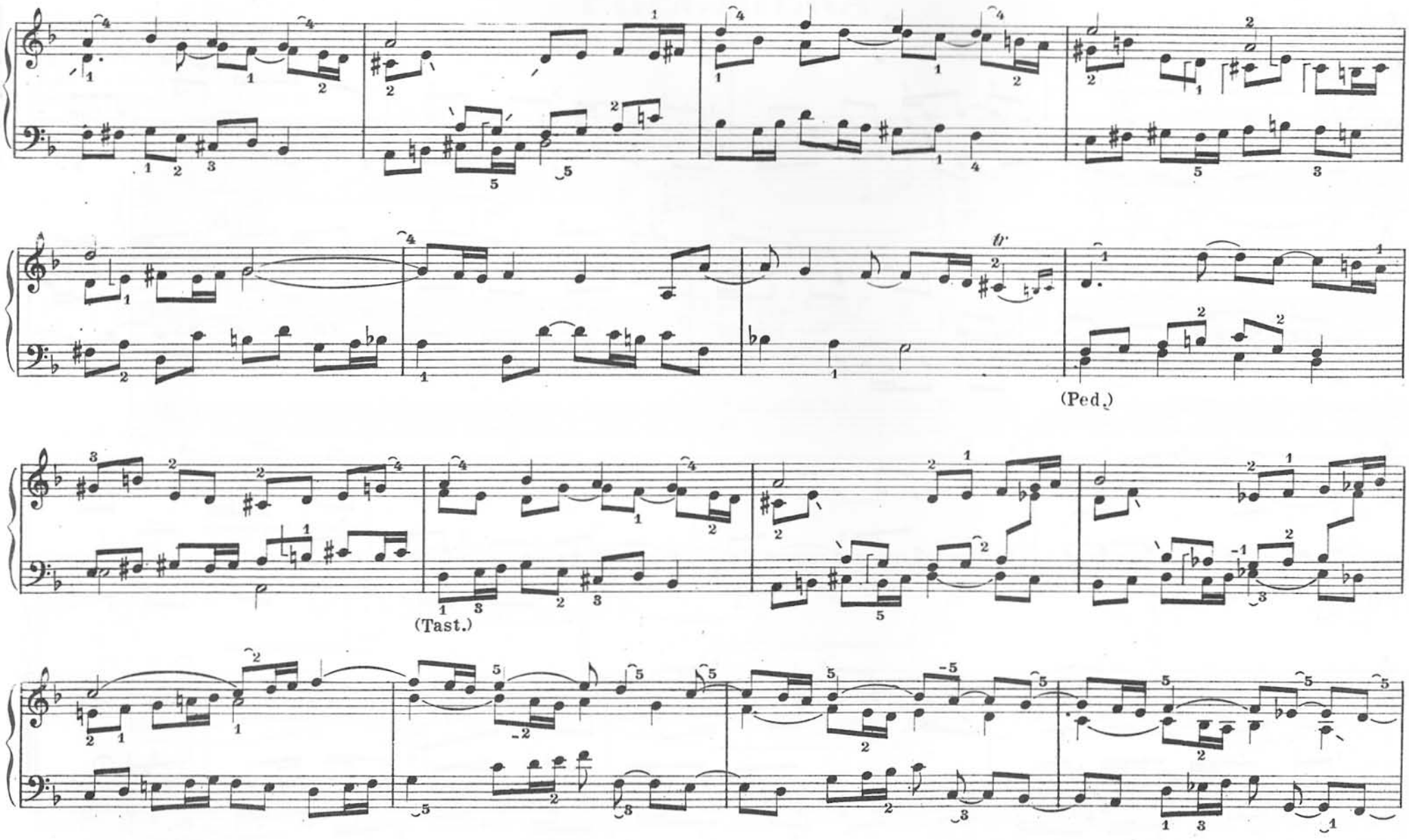
BENEDICAMUS DOMINO

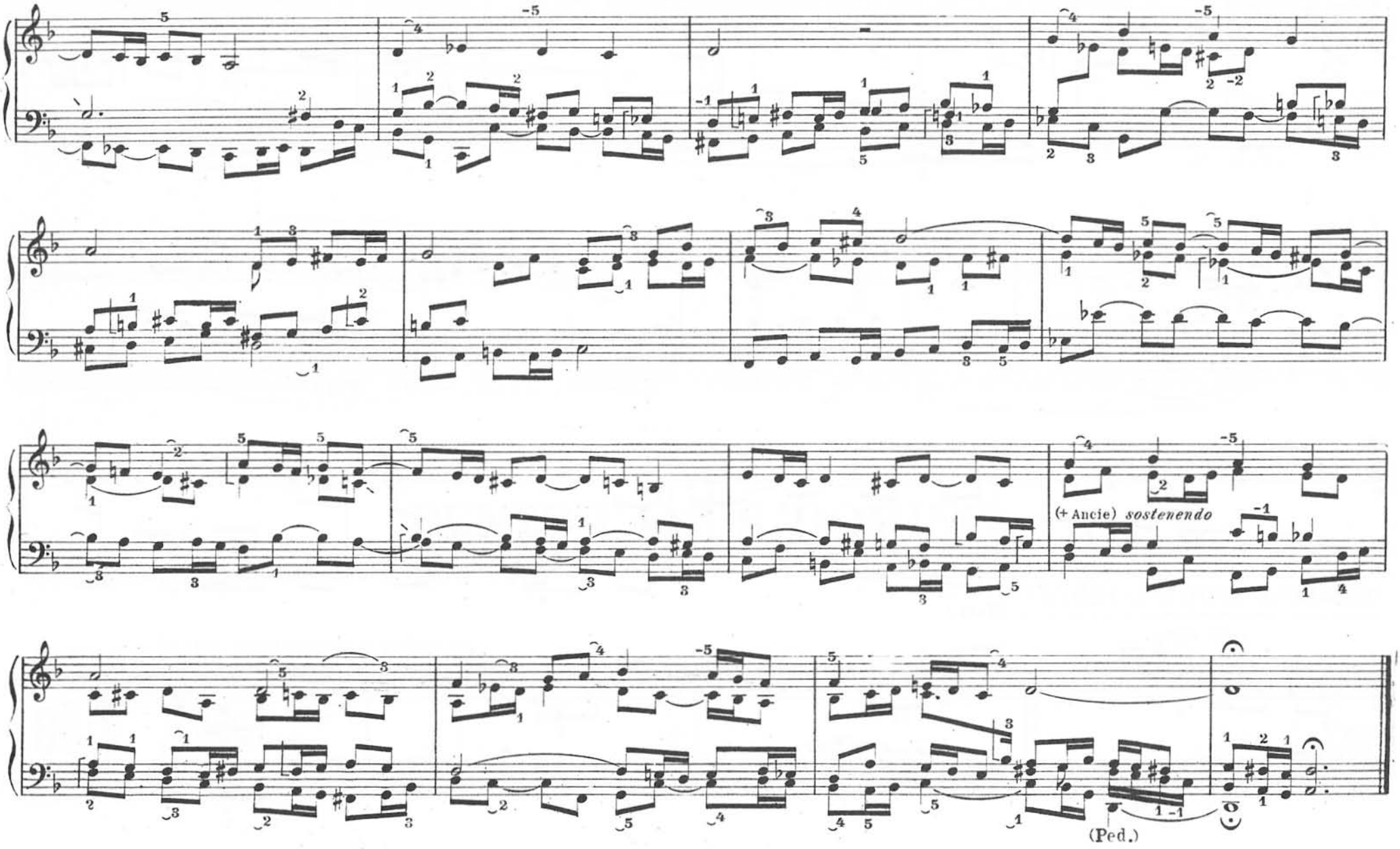
Nicolas-Jacques Lemmens

(1823-1881)

Molto sostenuto e solenne




(Ped.)
(Tast.)


(+ Ancie) sostenendo
(Ped.)

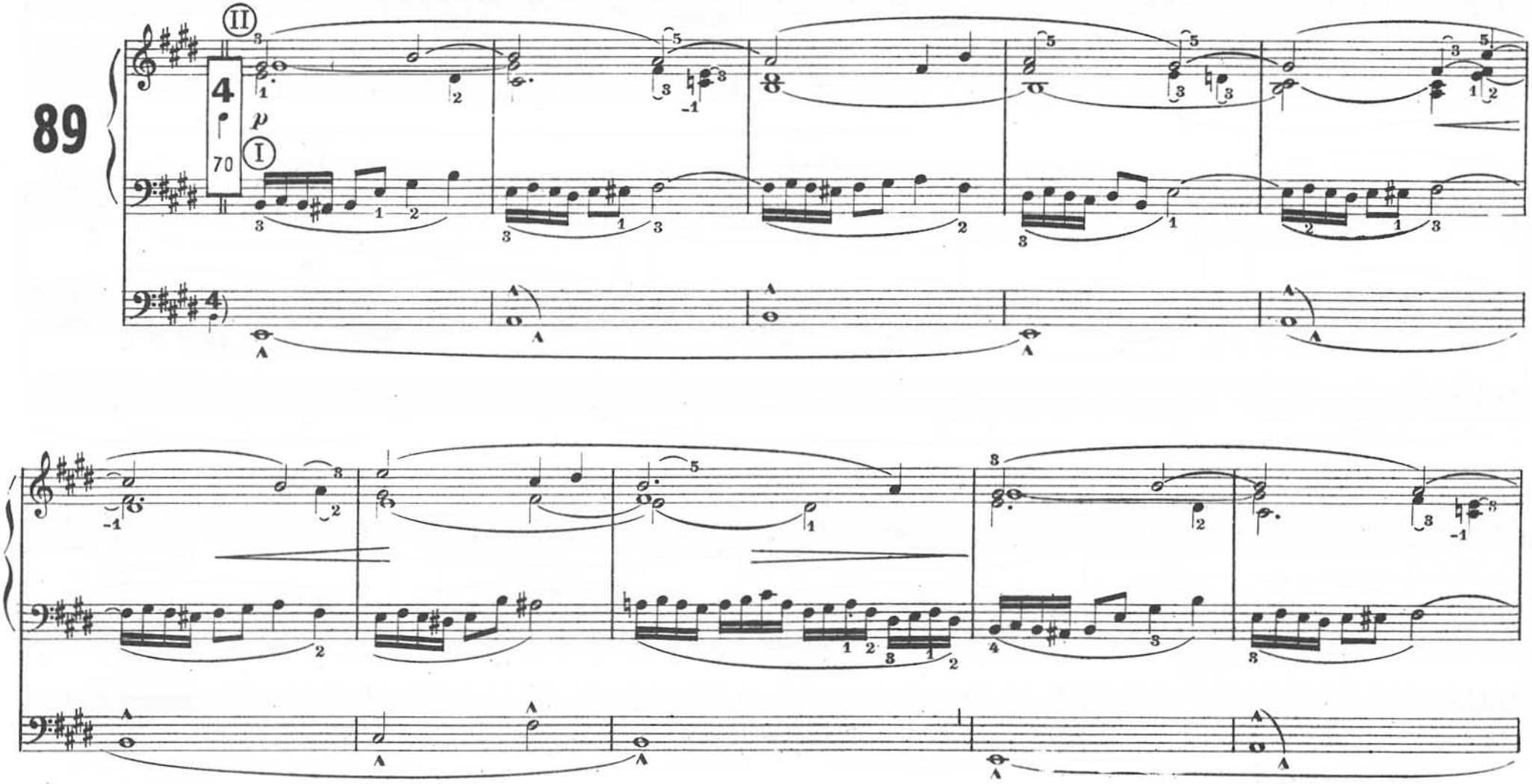
PREGHIERA

Tast. II - *Voce celeste*
Tast. I - *Flauto 8'*
Pedale - *Subbasso 16' - Bordone 8'*

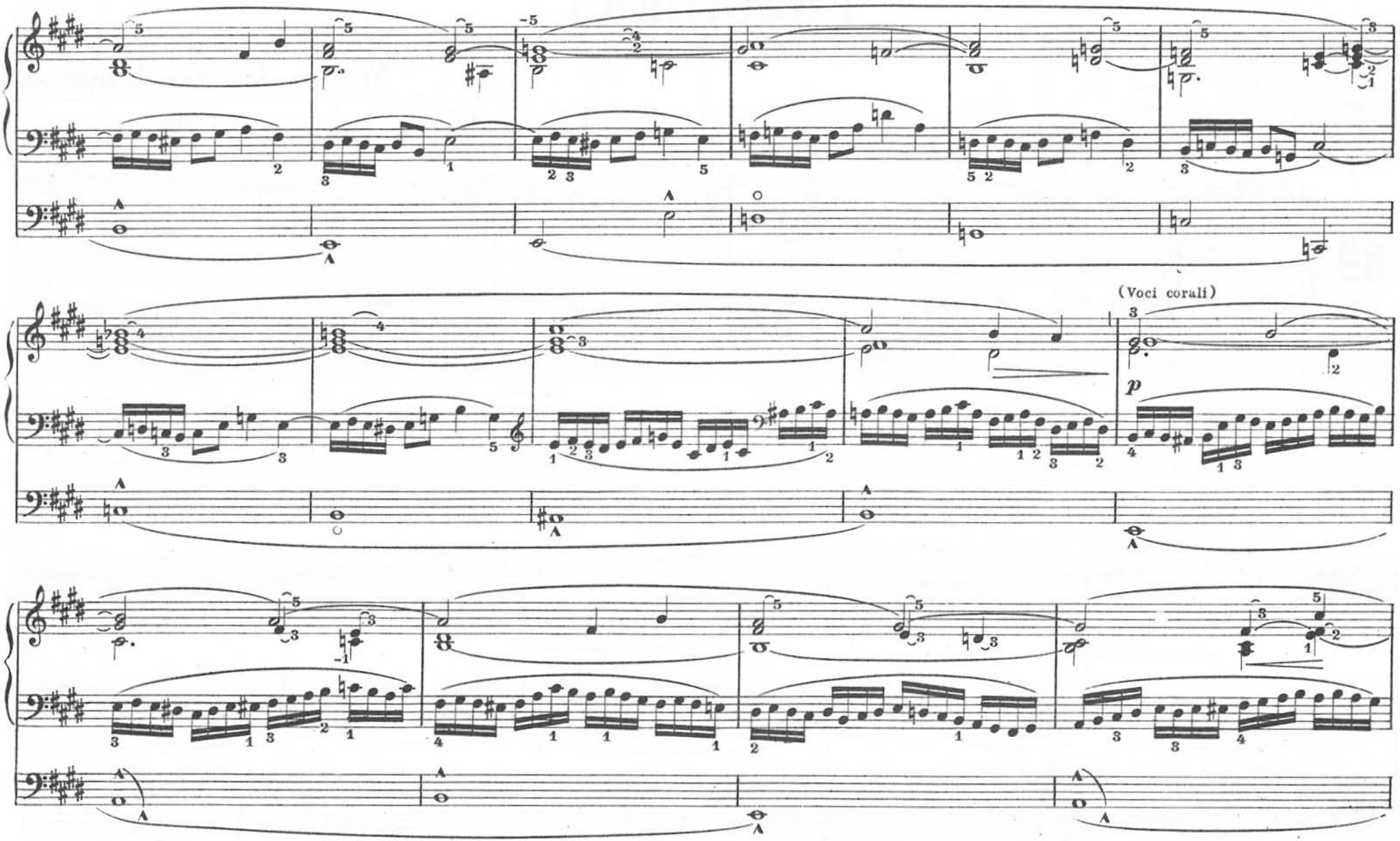
Nicolas-Jacques Lemmens

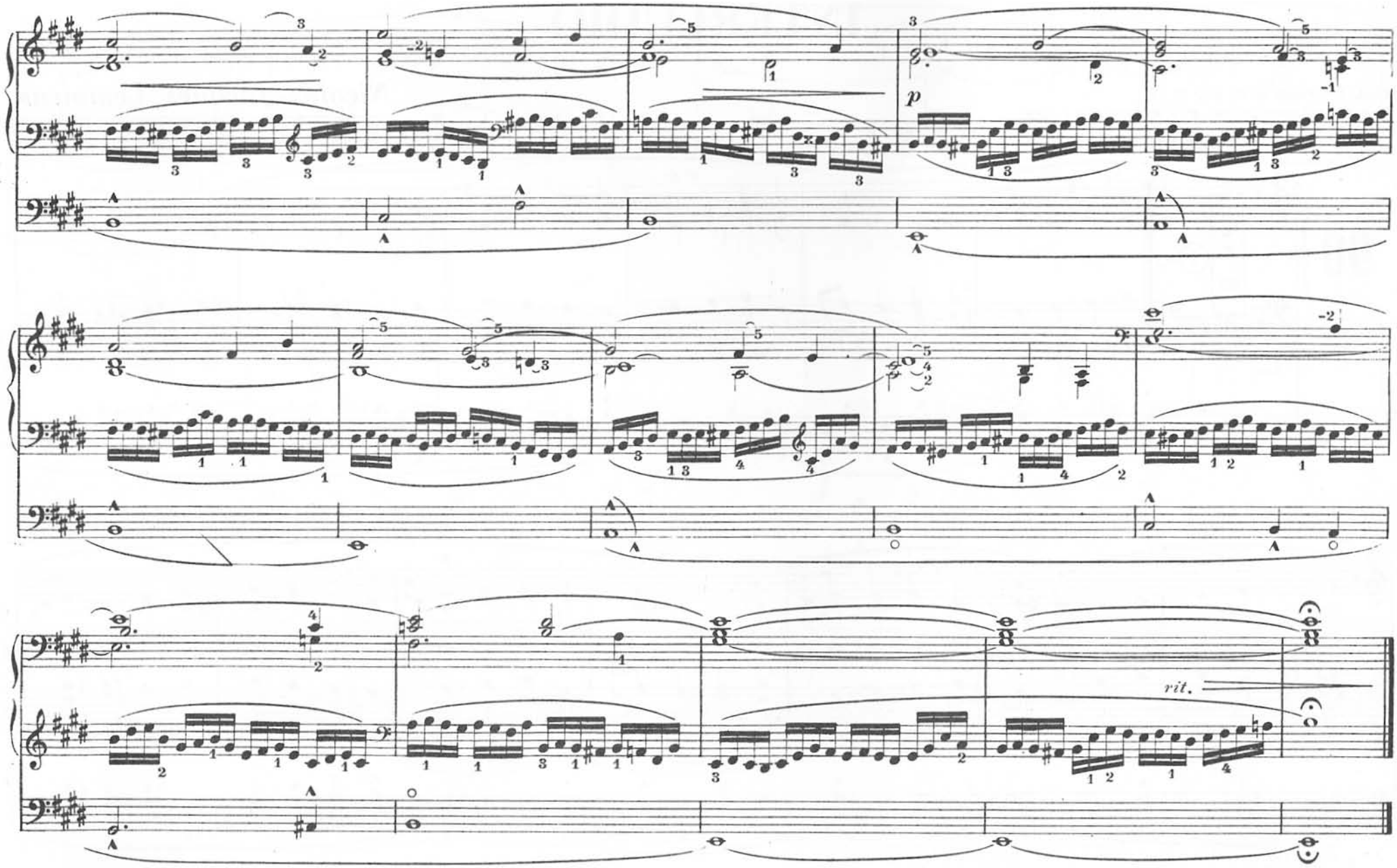
(1823-1881)

Andante calmo



Numero 2775 delle EDIZIONI CARRARA


(Voci corali)
p


p
rit.

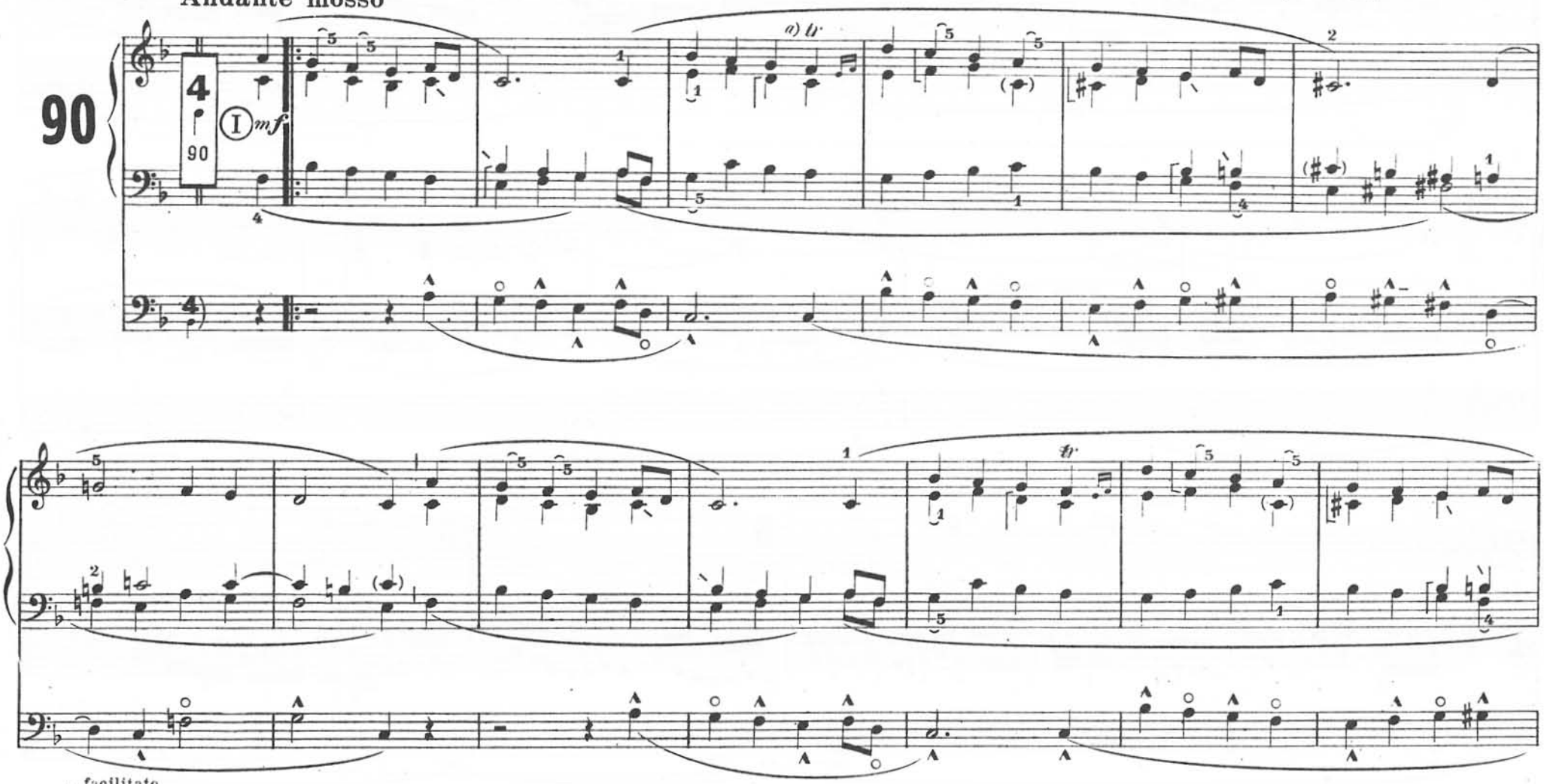
INTERLUDIO

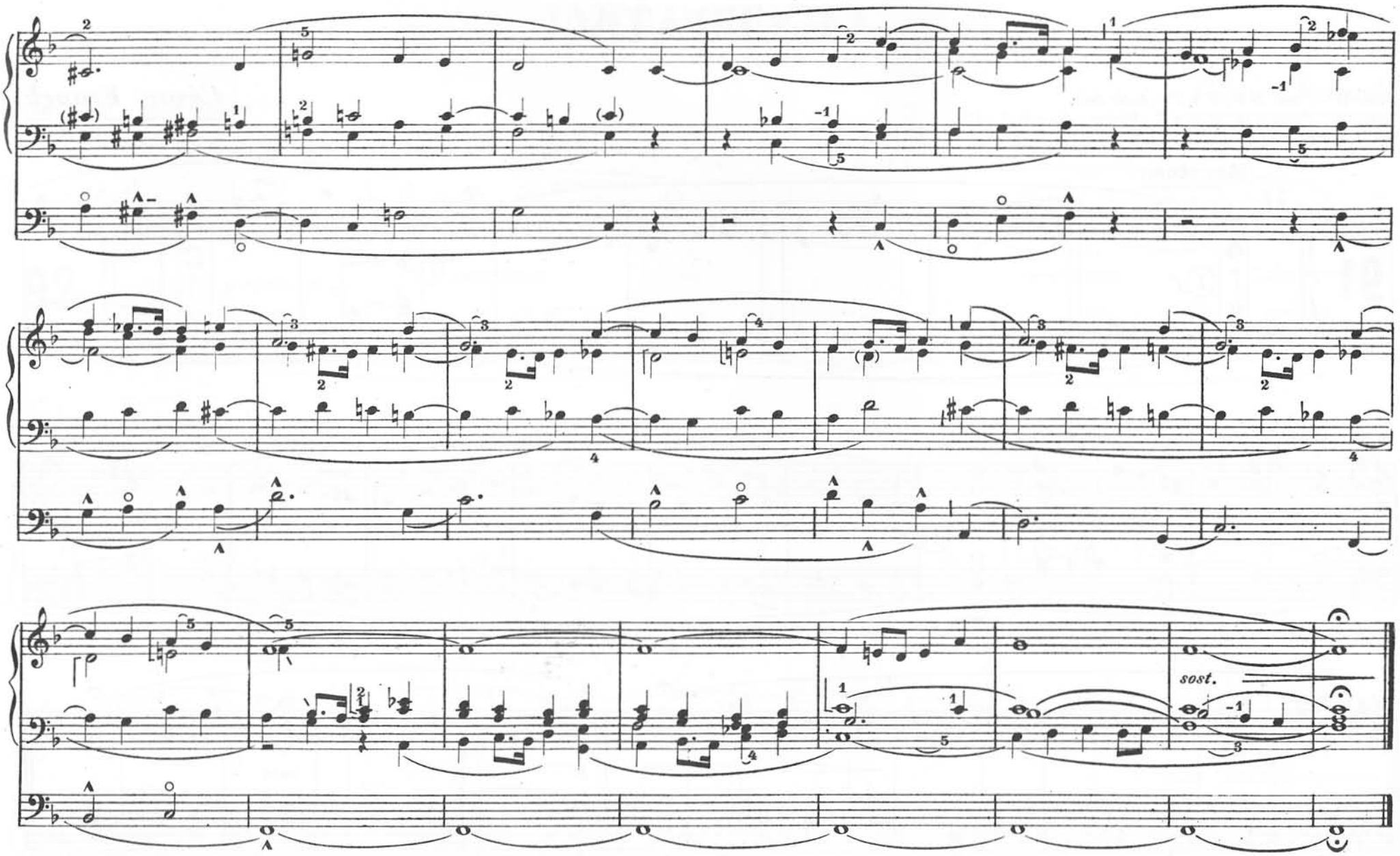
Tast. I - *Fondi di 8', 4' e 2'*
Pedale - *Registri di 16', 8' e 4' uniti alla I Tast.*

Nicolas-Jacques Lemmens

(1823-1881)

Andante mosso




sost.

ENTRATA

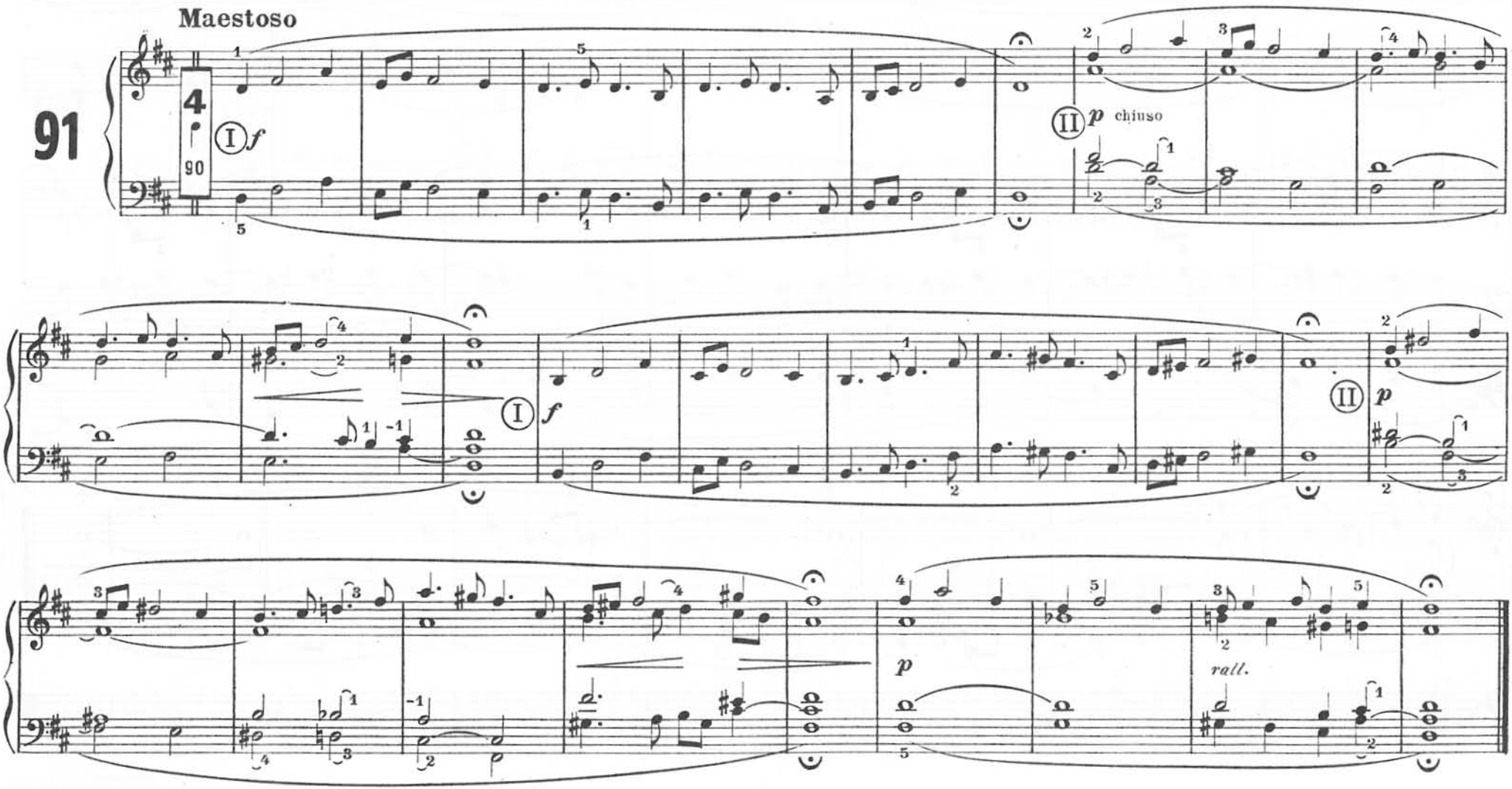
Tast. II - *Fondi di 8', 4' e 2' - Ancie dolci*
Tast. I - *Fondi di 16', 8', 4' e 2' - Ripieno - Ancie di 8' e 4'*

César Franck

(1822-1890)

Maestoso

91



INTERMEZZO

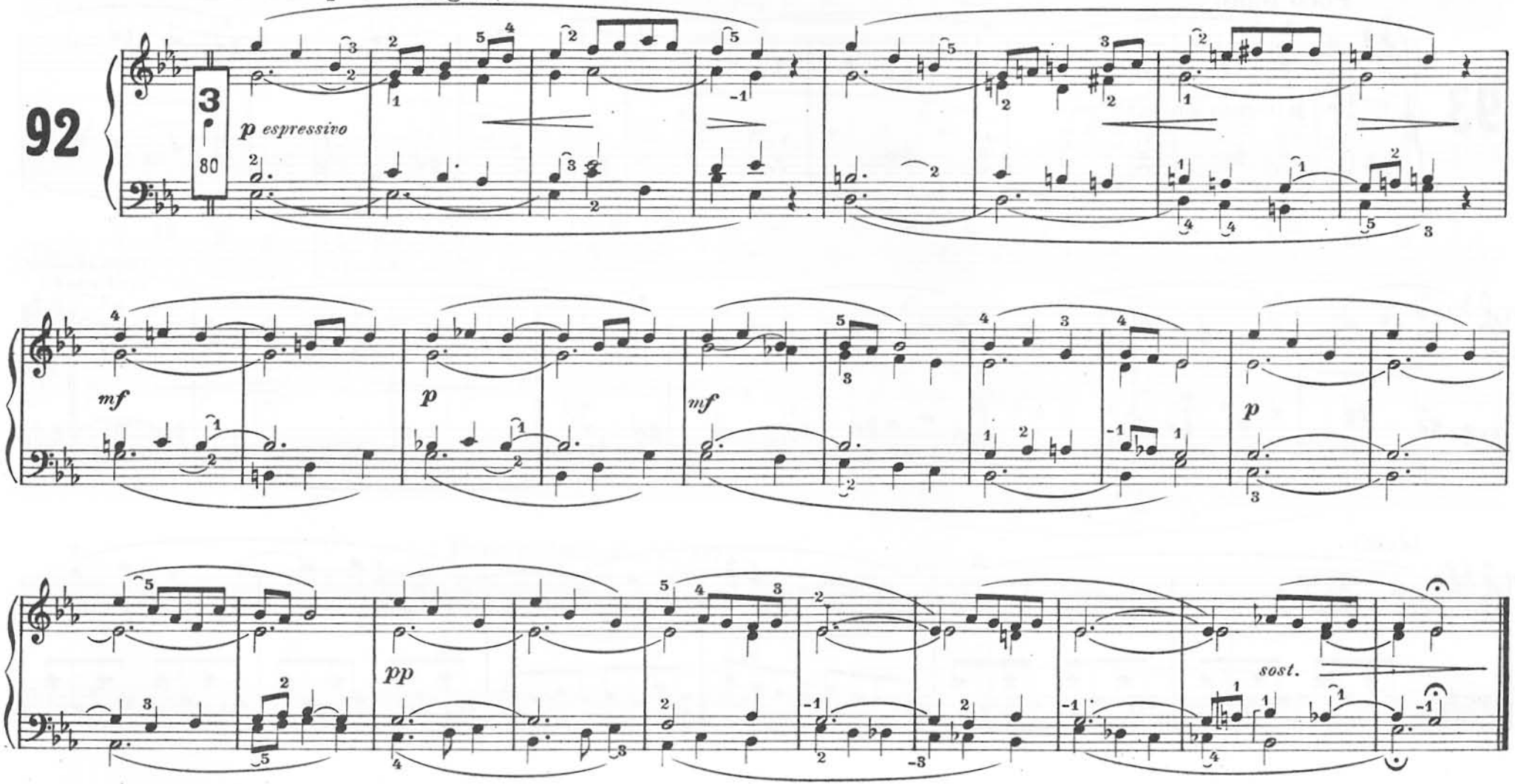
Tast. I o II - *Registri dolci di 8'*

César Franck

(1822-1890)

Andantino poco allegretto

92

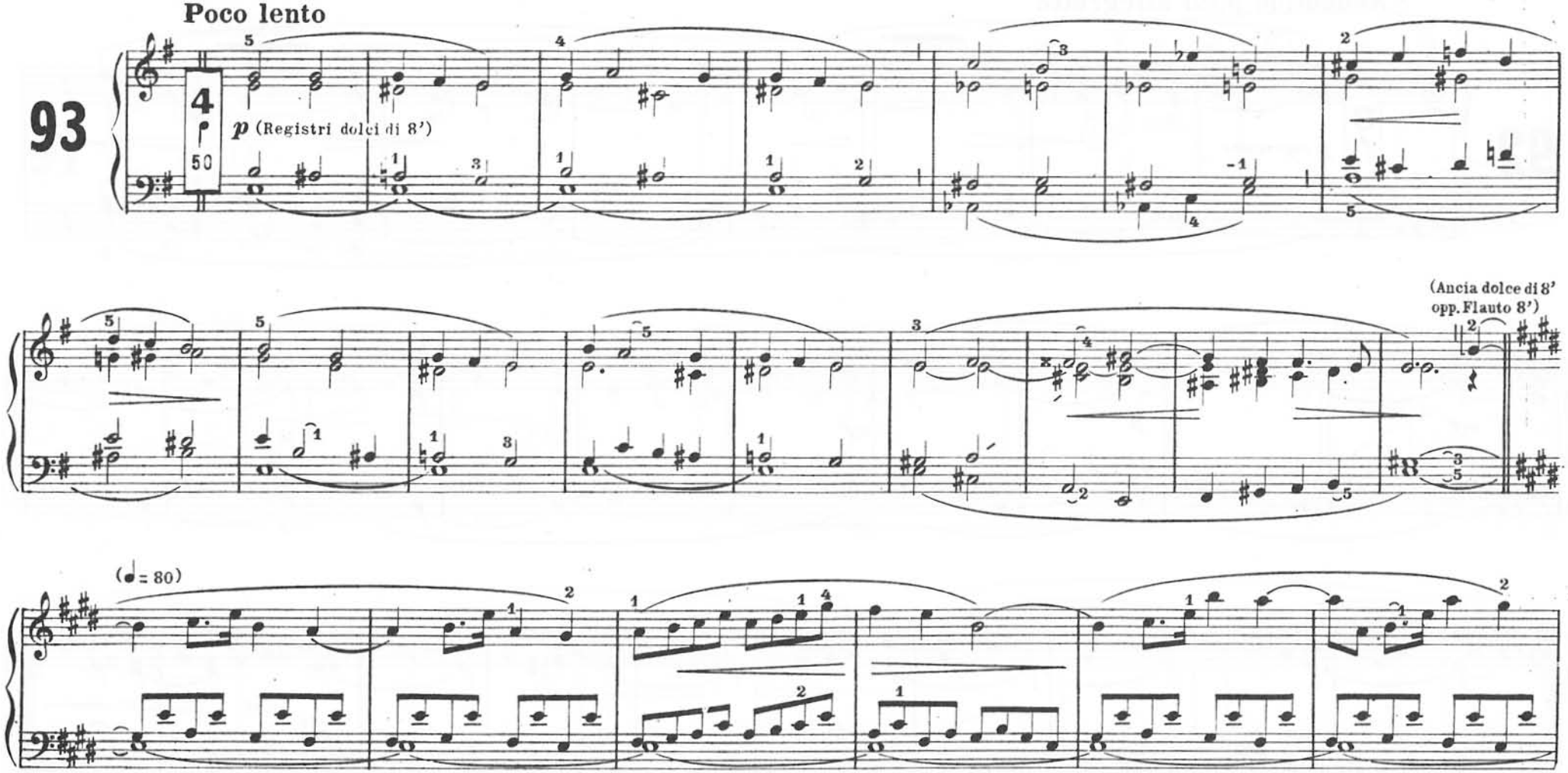


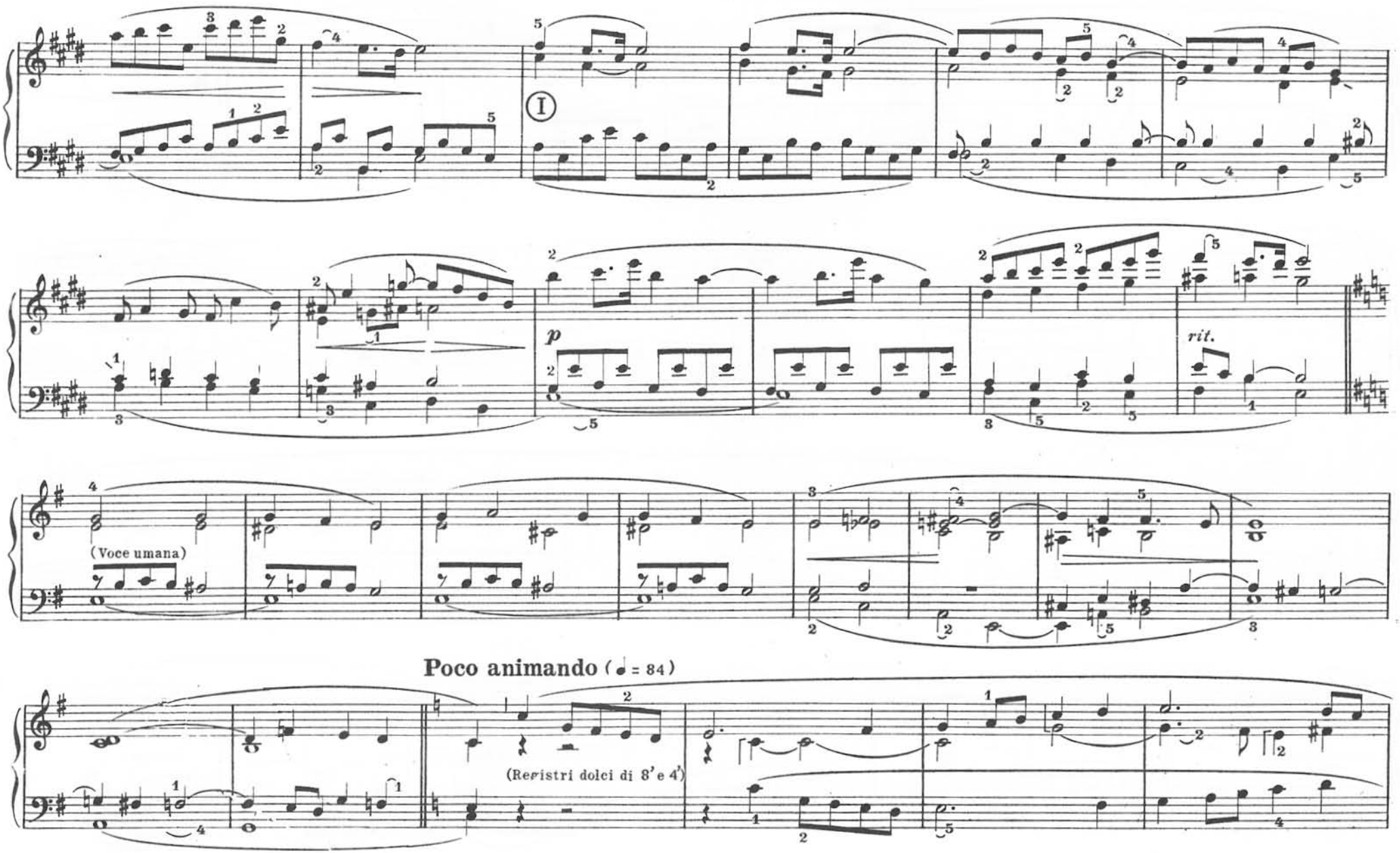
COMUNIONE

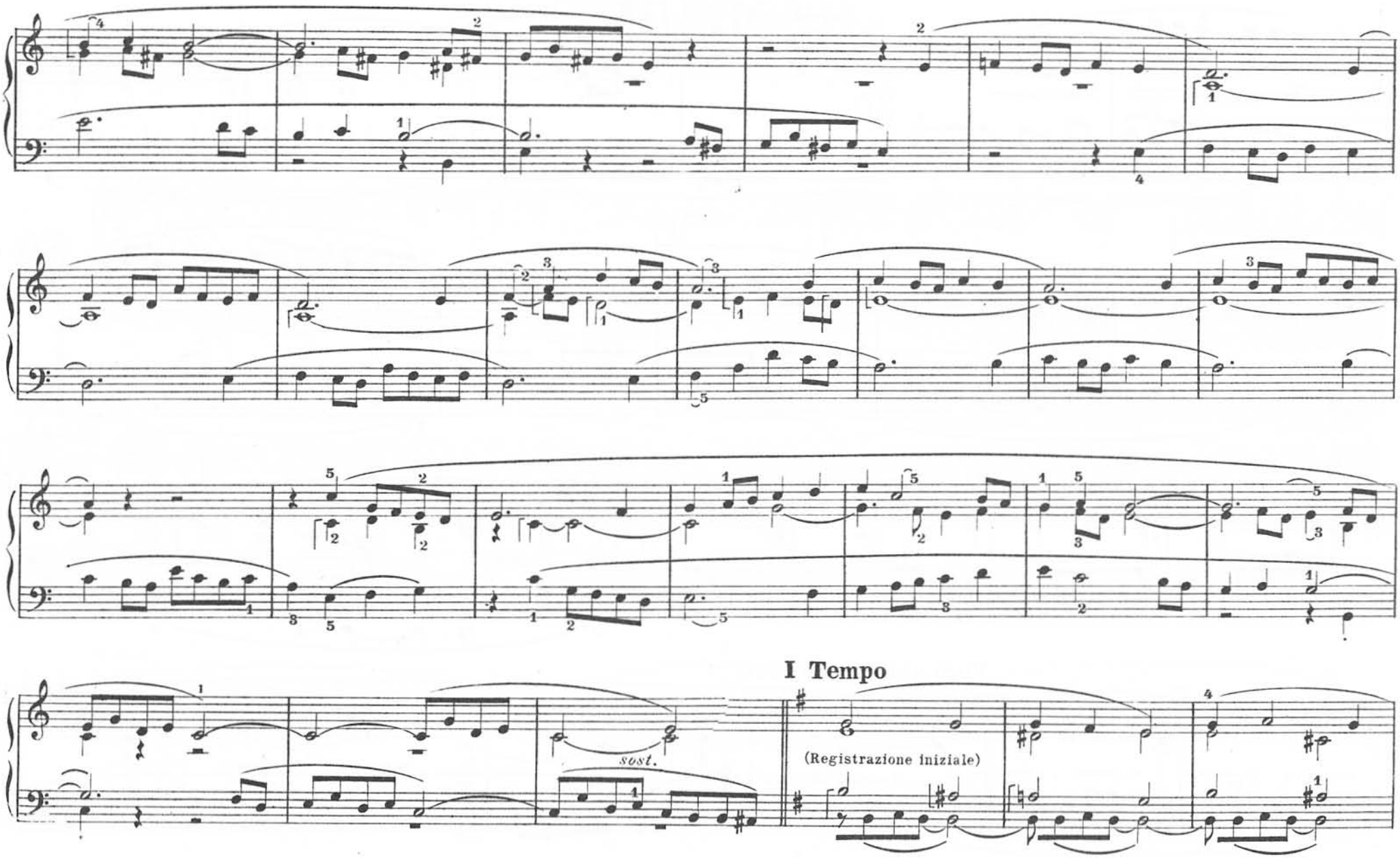
César Franck

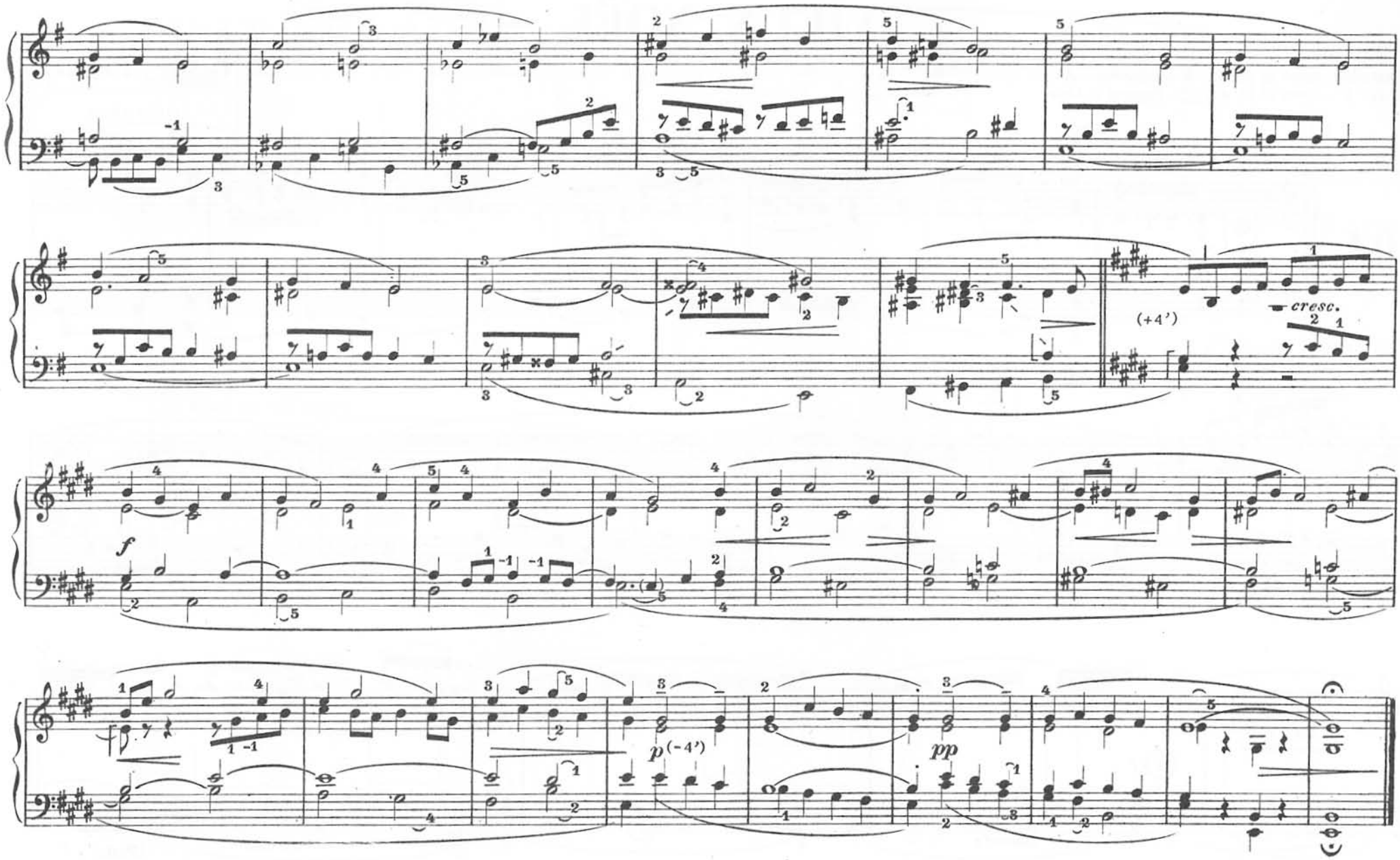
(1822-1890)

93




I
p
rit.
(Voce umana)
Poco animando (= 84)
(Registri dolci di 8' e 4')


I Tempo
sost.
(Registrazione iniziale)

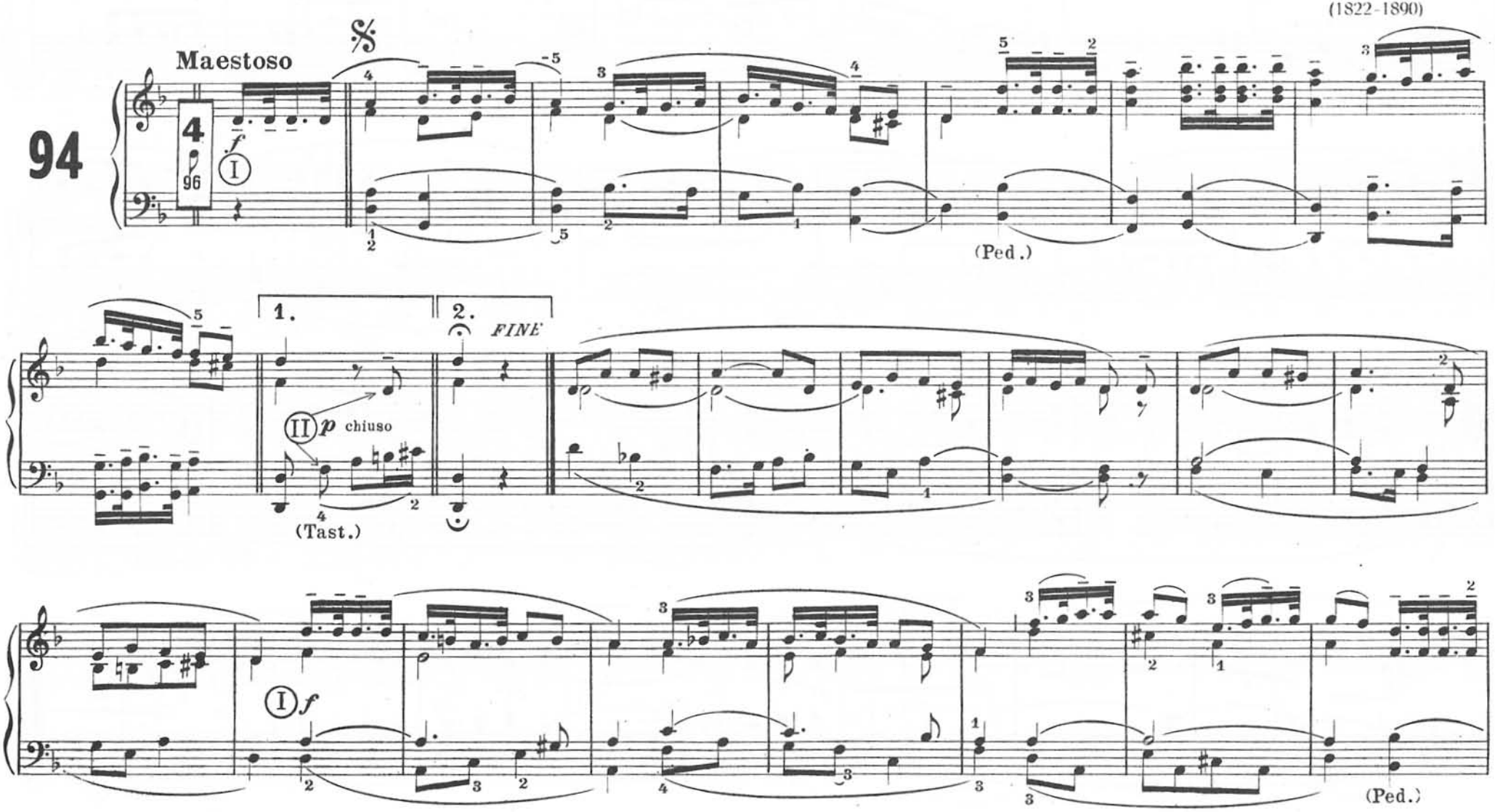

(+4')
cresc.
f
p (-4')
pp

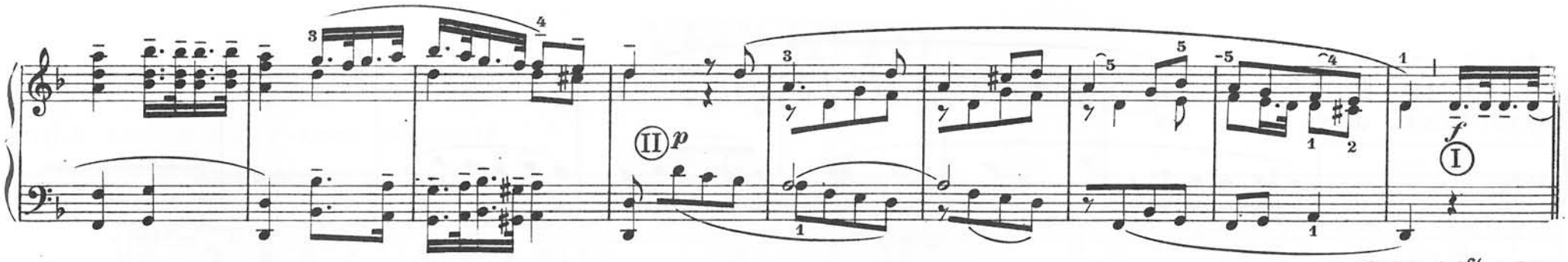
VIEUX NOËL

Tast. II - *Fondi di 8', 4' e 2' - Ripienino - Ancie*
Tast. I - *Fondi di 8', 4' e 2' - Ripieno - Ancie*

César Franck
(1822-1890)

94





ripetere dal 𝄋 a Fine

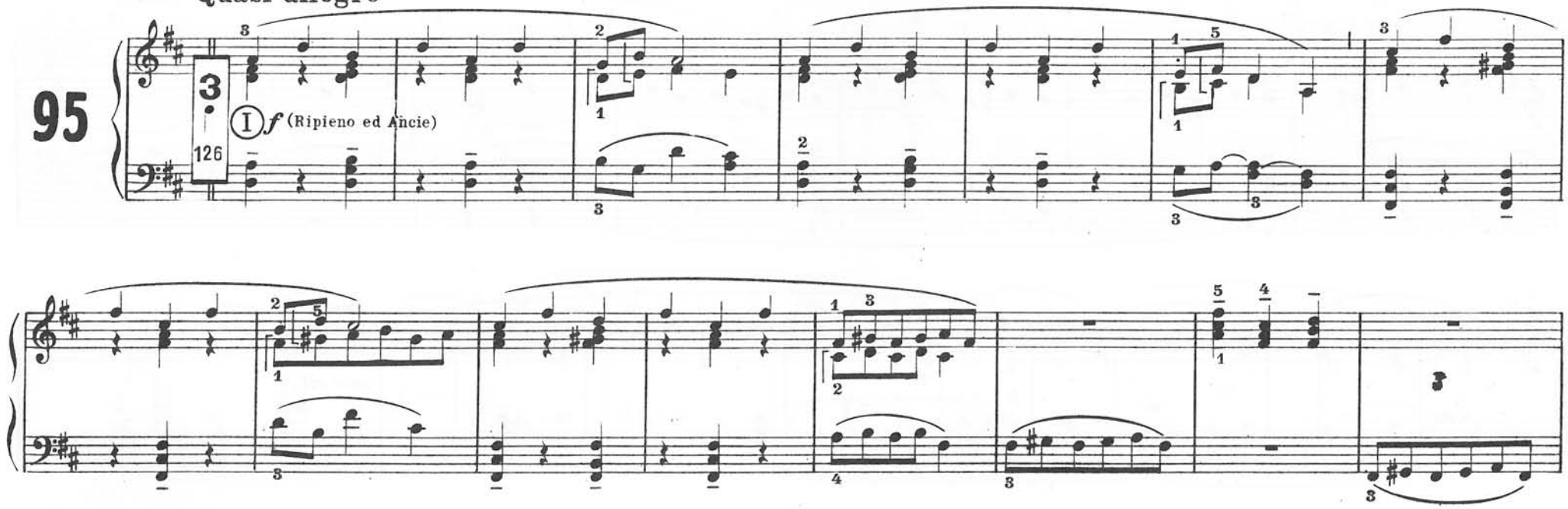
INTERLUDIO

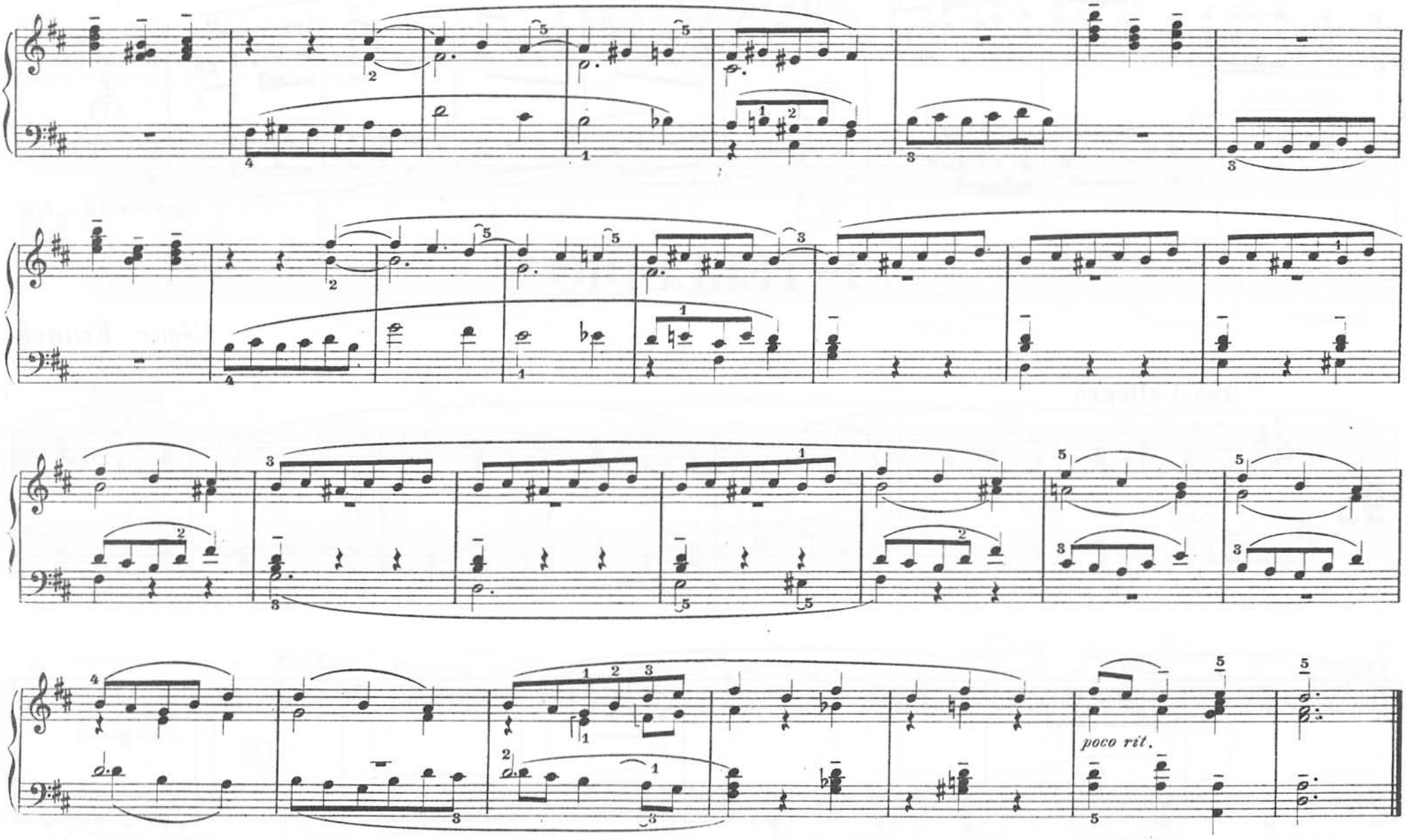
César Franck

(1822-1890)

Quasi allegro

95




poco rit.

VERSETTO

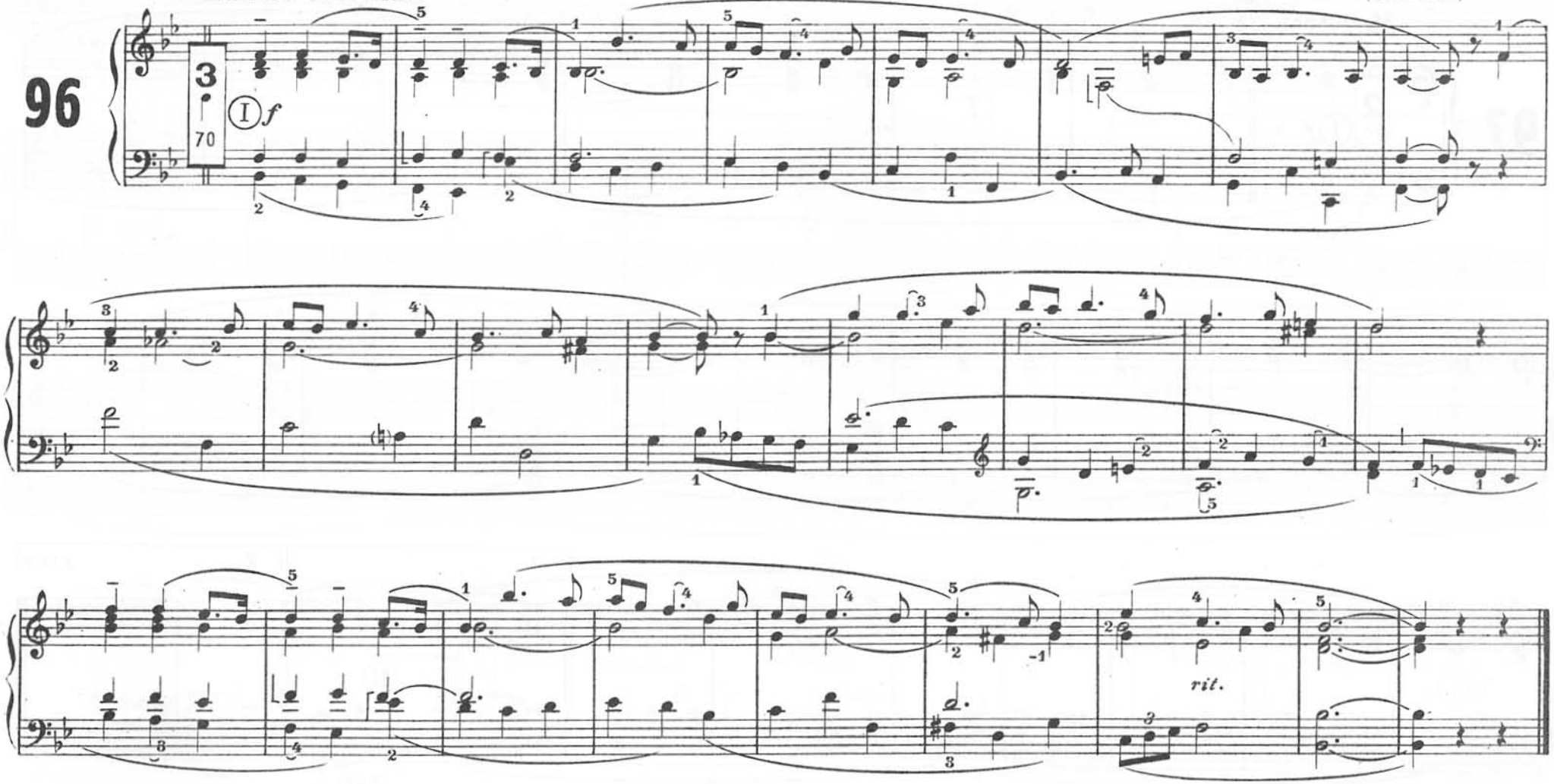
Tast. I - *Fondi di 16', 8', 4' e 2' - Ripieno - Ancie dolci di 8'*

Léon Boëllmann

(1862-1897)

Andante sostenuto

96



ENTRATA

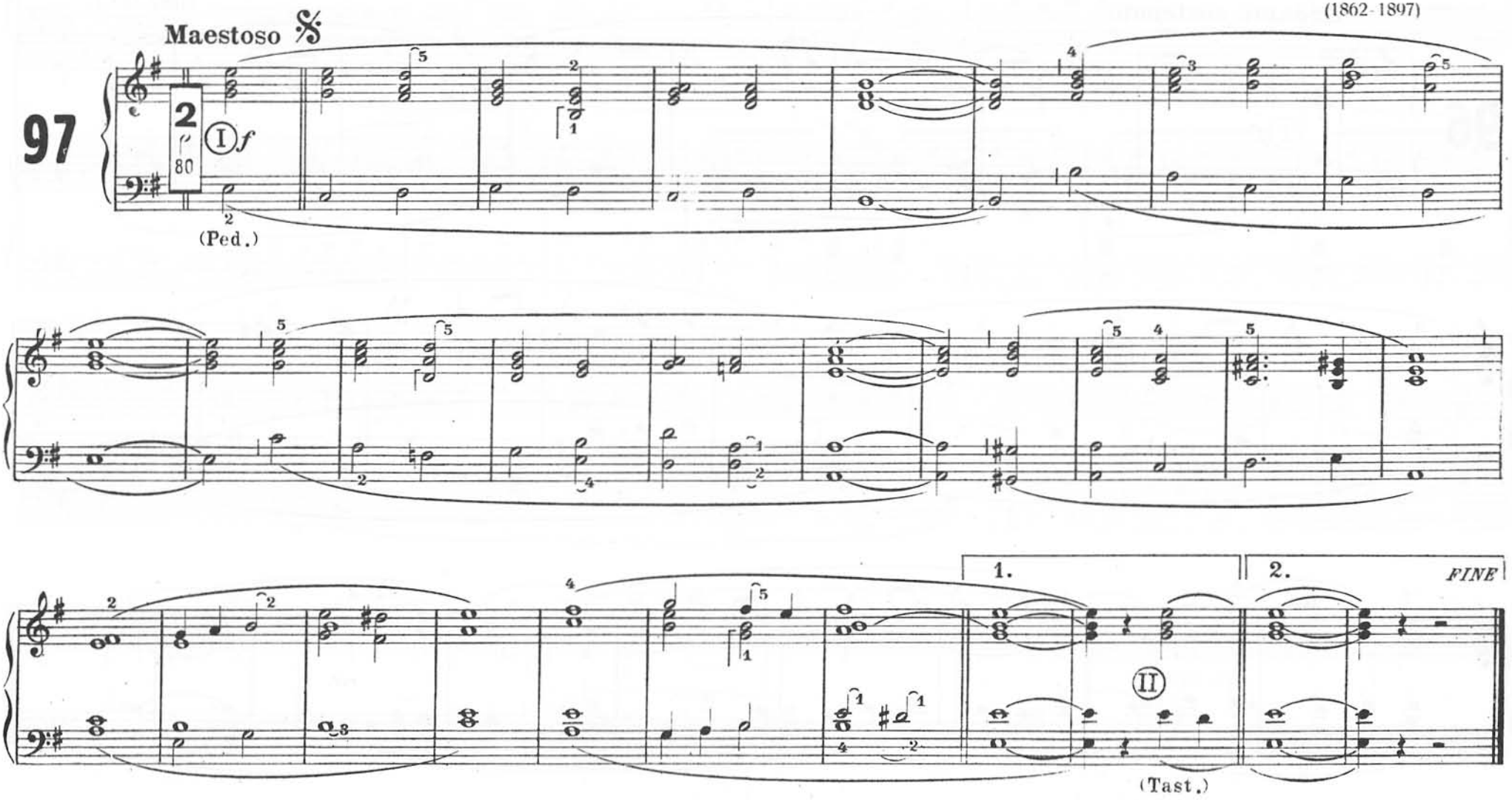
(Corale)

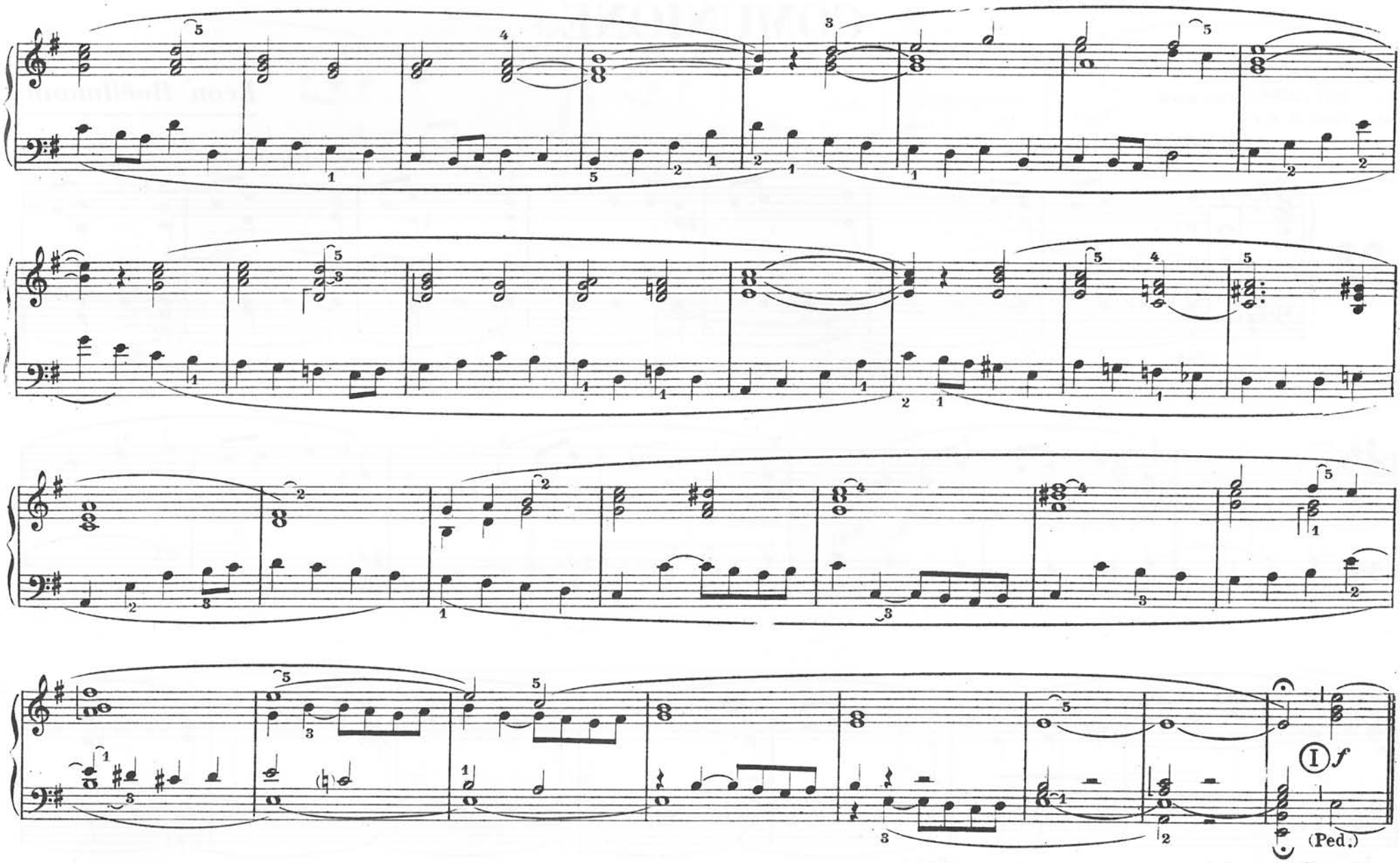
Tast. II - *Fondi di 8', 4' e 2' - Ripienino - Ancie di 8'*
Tast. I - *Fondi di 16', 8', 4' e 2' - Ripieno - Ancie di 8'*

Léon Boëllmann

(1862-1897)

97





ripetere dal 𝄋 a Fine

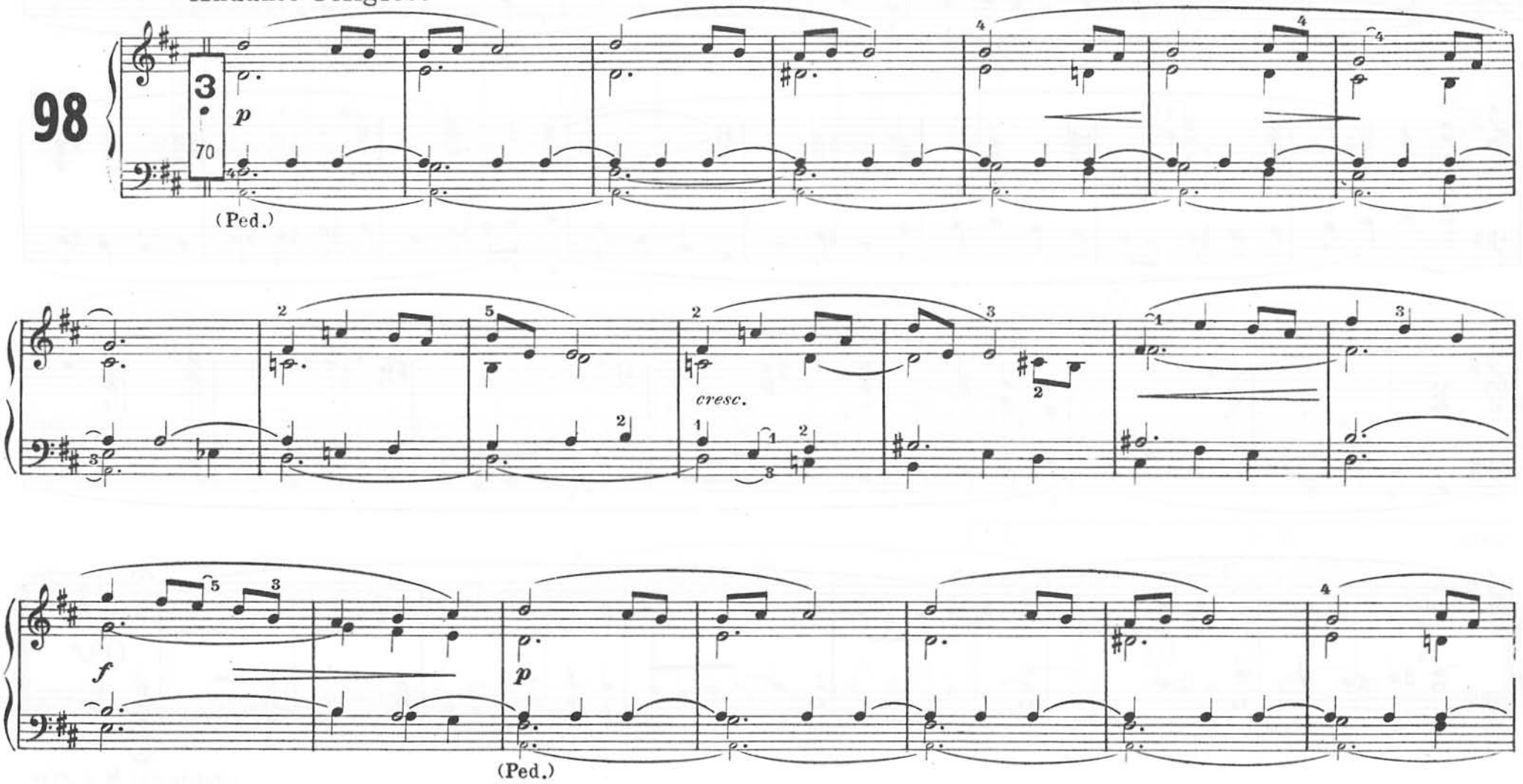
COMUNIONE

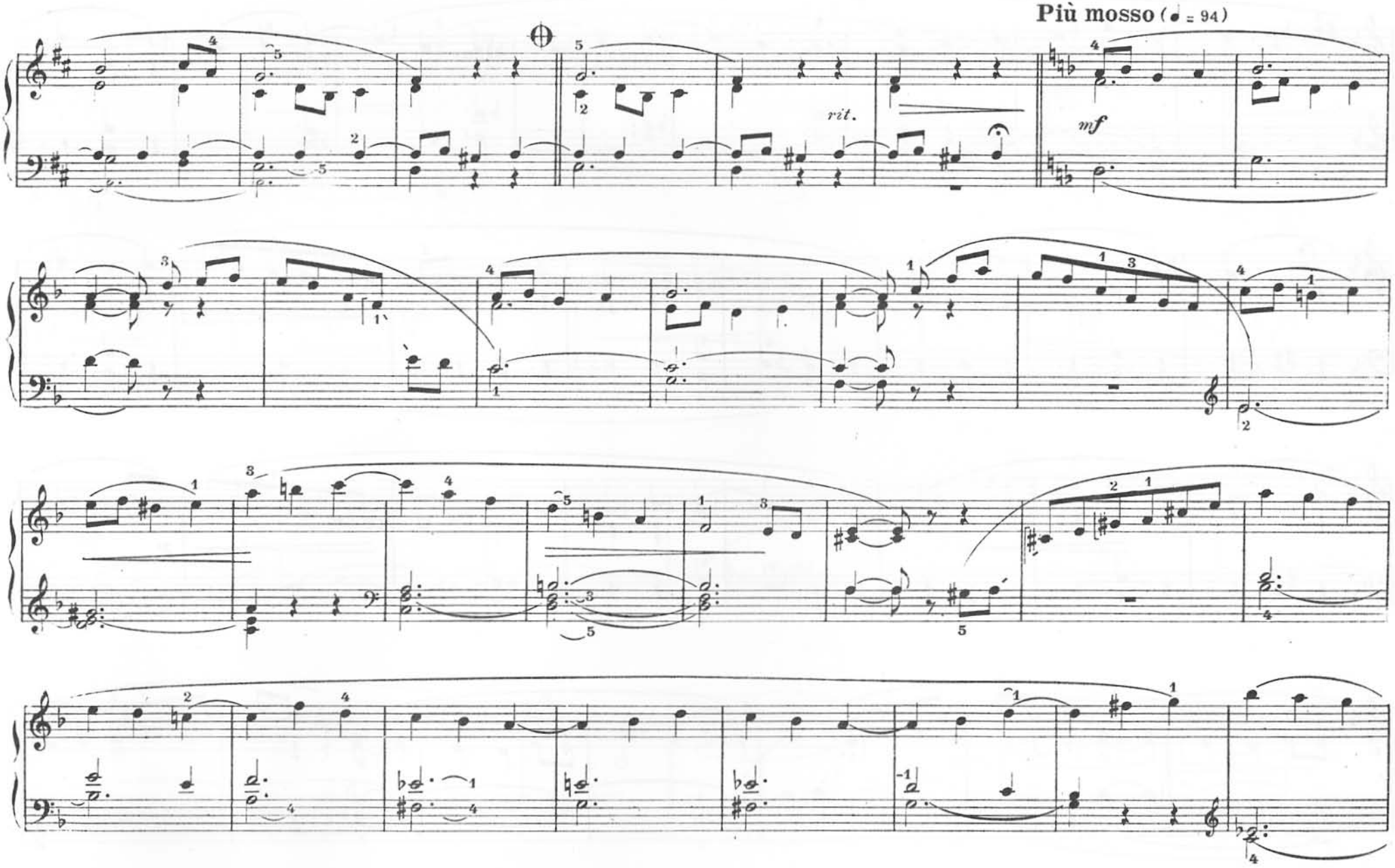
p. - *Voce celeste o Unda maris*
mf. - *Fondi di 8' e 4'*

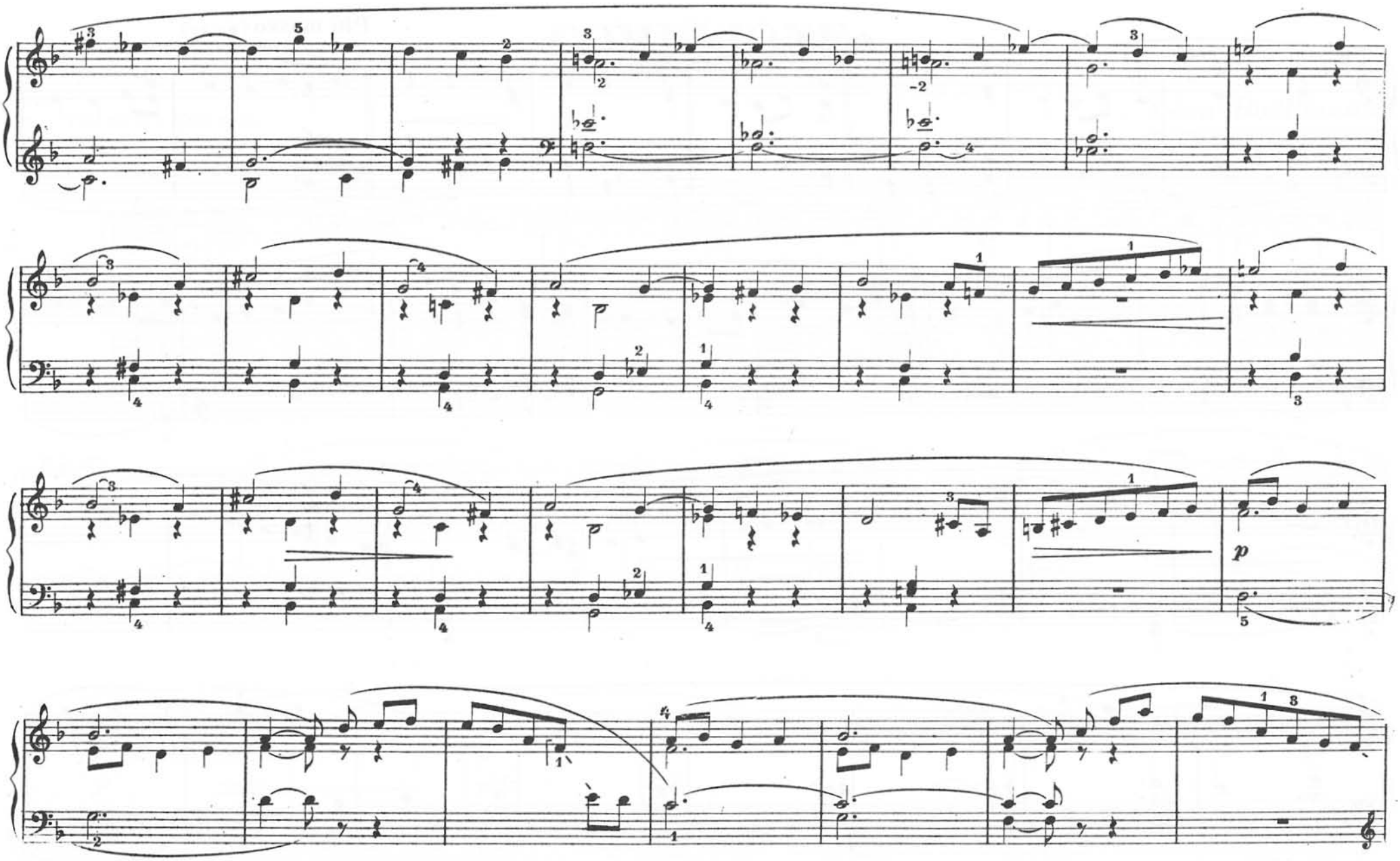
Léon Boëllmann

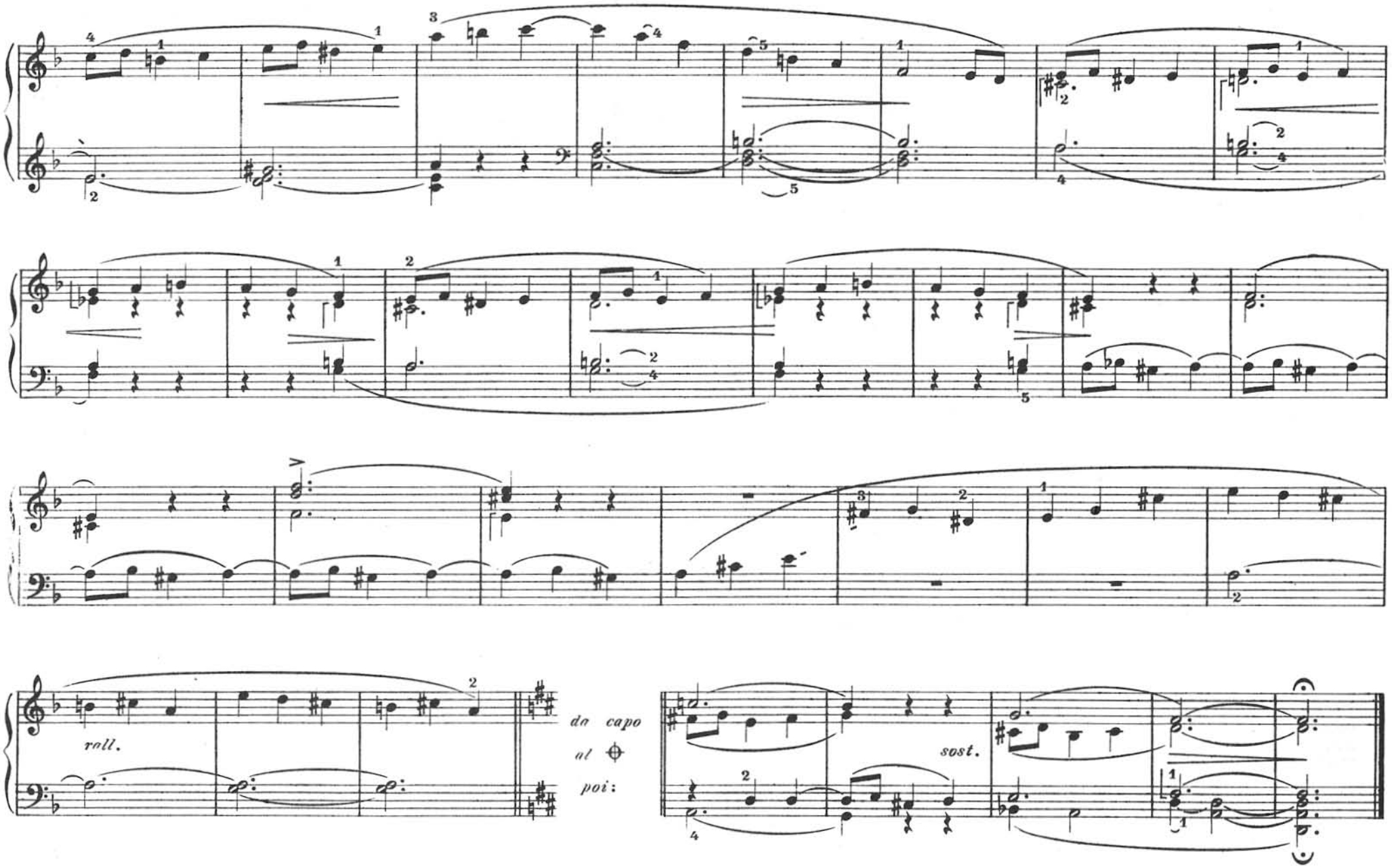
(1862-1897)

Andante religioso




Più mosso (♩ = 94)
rit.
mf


p


roll.
da capo
al
poi:
sost.

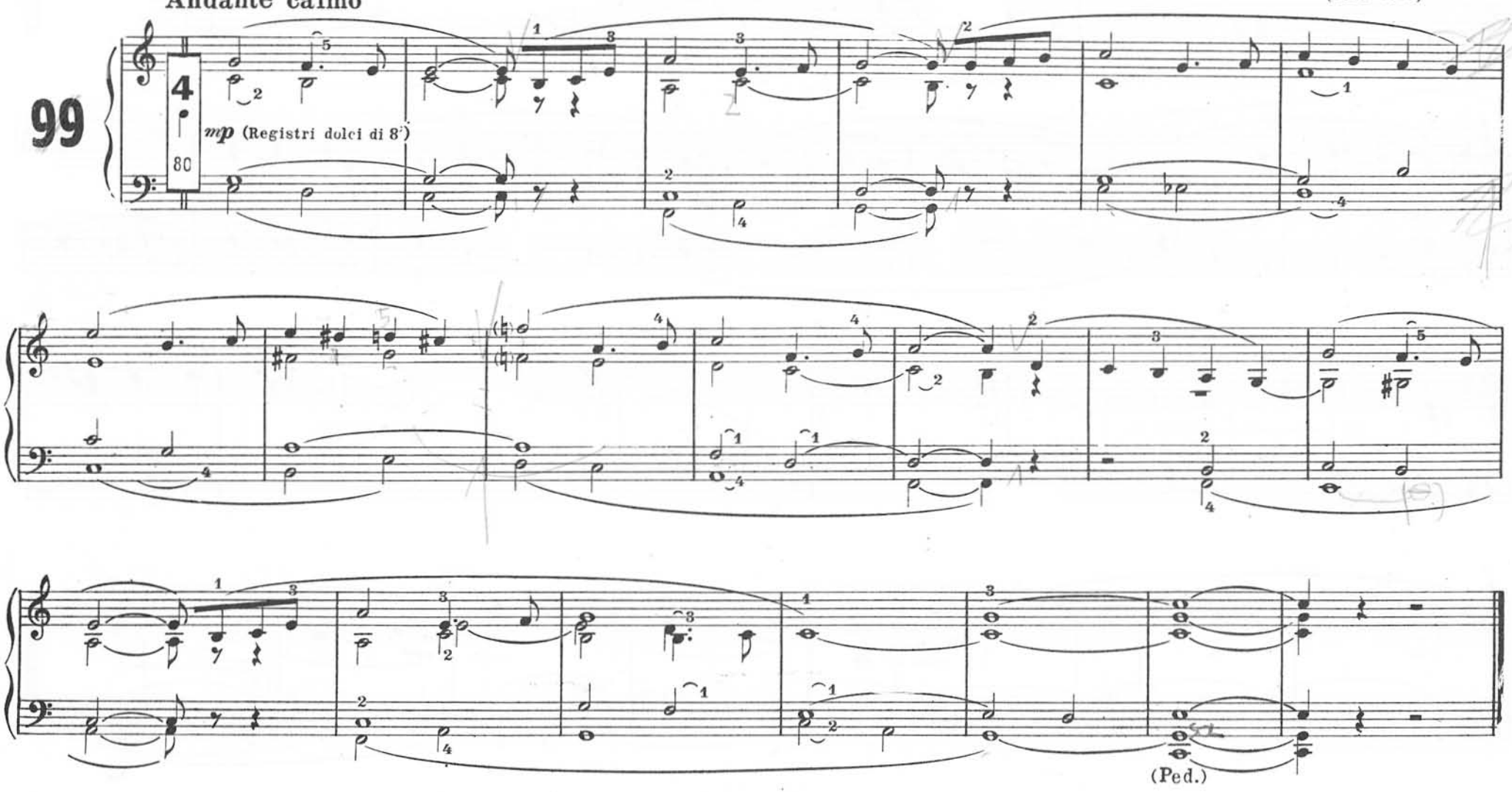
VERSETTO

Léon Boëllmann

(1862-1897)

99

Andante calmo

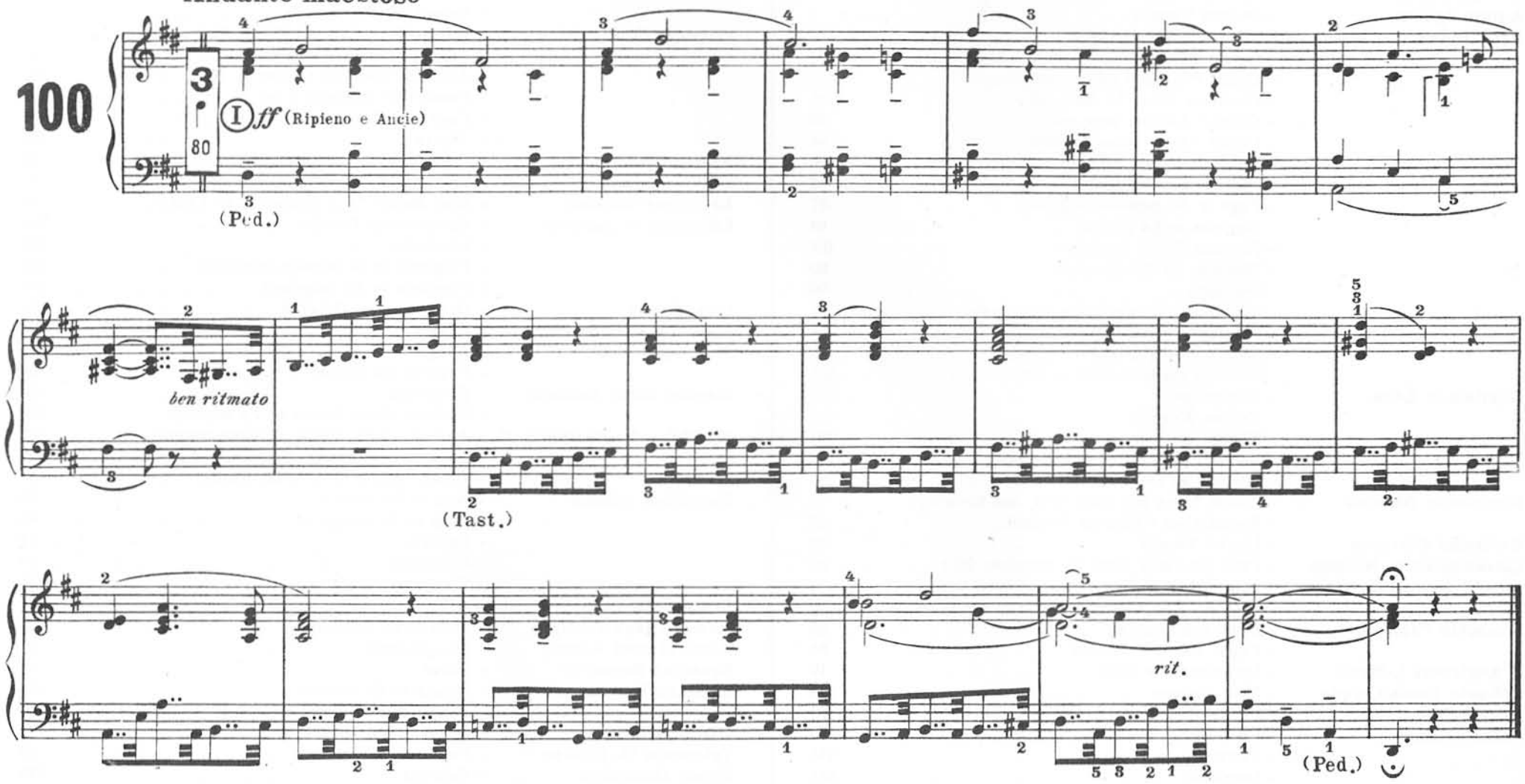


FINALE

Léon Boëllmann

(1862-1897)

Andante maestoso



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